

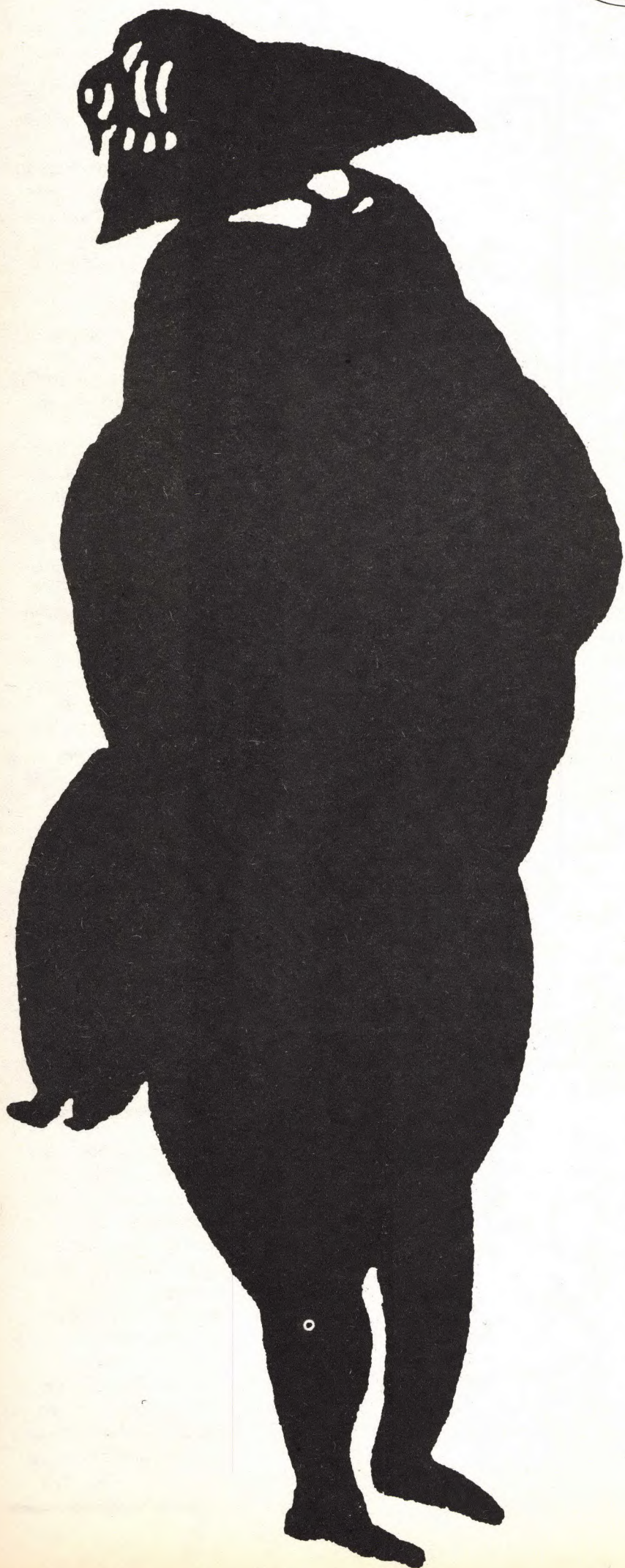
U&Lc.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Ç \$ % £ ! ? () []

UPPER AND LOWER CASE THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME ELEVEN, NUMBER FOUR, FEB. 1985



ABERCROMBY
ALBA
ALCIBIADES
ALVA
AMHERST
BEAUREGARD
BONAPARTE
BRADLEY
BRAGG
BURGOYNE
CHANG
CLARK
CORNWALLIS
CROMWELL
CUSTER
DE GAULLE
DE KALB
EISENHOWER
FENG
FOCH
FORREST
FRANCO
GAGE
GATES
GOETHALS
GRANT
GREENE
HANNIBAL
HOOD
HOUSTON
HOWE
JODL
KEARNY
LEE
MAC ARTHUR
MC CLELLAN
MEADE
MILTIADES
MONCK
MOREAU
MOULTRIE
NEY
NICIAS
PATTON
PEMBERTON
PERSHING
PICKETT
PIKE
RIDGWAY
ROCHAMBEAU
RUPERT
SCOTT
SHERIDAN
SHERMAN
SMITH
SPAATZ
STARK
STILWELL
SULLIVAN
TAYLOR
THEMISTOCLES
TOJO
WAINWRIGHT
WASHINGTON
WELLINGTON
WOOD
YAMASHITA
YASUDA
YEN
YEREMENKO
SEE PAGE 18
FOR THE
COMMANDERS



EDITOR: EDWARD GOTTSCHALL
 ART DIRECTOR: BOB FARBER
 EDITORIAL DIRECTORS: AARON BURNS, EDWARD RONDTHALER
 ASSOCIATE EDITOR: MARION MULLER
 ASSISTANT EDITOR: JULIET TRAVISON
 CONTRIBUTING EDITOR: ALLAN HALEY
 RESEARCH DIRECTOR: RHODA SPARBER LUBALIN
 BUSINESS MANAGER: JOHN PRENTKI
 ADVERTISING/PRODUCTION MANAGER: HELENA WALLSCHLAG
 ASSISTANT ART DIRECTOR: ILENE MEHL
 ART/PRODUCTION: TERRI BOGAARDS, SID TIMM
 SUBSCRIPTIONS: ELOISE COLEMAN

© INTERNATIONAL TYPEFACE CORPORATION 1985
 U&Ic (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 2 DAG HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017. A JOINTLY OWNED SUBSIDIARY OF LUBALIN, BURNS & CO., INC. AND PHOTO-LETTERING, INC. U.S. SUBSCRIPTION RATES \$10 ONE YEAR; FOREIGN SUBSCRIPTIONS, \$15 ONE YEAR; U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE PAID AT NEW YORK, N.Y. AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&Ic, SUBSCRIPTION DEPARTMENT, 866 SECOND AVENUE, NEW YORK, N.Y. 10017.

ITC FOUNDERS:
 AARON BURNS, PRESIDENT
 EDWARD RONDTHALER, CHAIRMAN EMERITUS
 HERB LUBALIN, EXECUTIVE VICE PRESIDENT 1970-1981

ITC OFFICERS 1985:
 GEORGE SOHN, CHAIRMAN
 AARON BURNS, PRESIDENT
 EDWARD GOTTSCHALL, EXECUTIVE VICE PRESIDENT
 BOB FARBER, SENIOR VICE PRESIDENT
 JOHN PRENTKI, SENIOR VICE PRESIDENT AND GENERAL MANAGER
 EDWARD BENGUIAT, VICE PRESIDENT
 ALLAN HALEY, VICE PRESIDENT

MICROFILM COPIES OF U&Ic MAY BE OBTAINED FROM MICRO PHOTO DIVISION, BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

EDITORIAL

**TYPEFACES—
 YESTERDAY,
 TODAY,
 TOMORROW**

*B*eneath the surface of the visible changes in typeface designs and typesetting technology a profound user-oriented transformation has been taking place.

The best printed communications in all media, for many centuries, have been designed by people knowledgeable about printing processes, letterforms and typesetting. Taste, craft skill, judgment, and a design sense combined with sensitivity and affection for typographic nuance to make the best pieces a wonderful blend of beauty and communication effectiveness.

Just as the painter can choose colors from a palette affording thousands of colors/tints/shades so can a typographic designer select from a library offering thousands of type styles.

Many designers drew widely across the spectrum of available type styles to choose the most appropriate typefaces for this book or that advertisement or promotional piece. Others studied the large typeface pool and chose to work with just a few.

But now we are entering an era when typeface decisions—which faces to use and how to use them—will be made, for some years, by people less knowledgeable about, and less sensitive to, the beauty and the power of typefaces. During the transition period, while they learn to enjoy type and use it effectively, they could be further handicapped by not having available to them the full typographic palette, nor even a wisely chosen basic-spectrum typeface library.

As non-impact printers and computers incorporate typesetting abilities into their hardware, and typefaces into their software, they hazard bringing to the user machines with skewed abilities. After all, it is the output of the machine that one must live with, and if the output—the available typefaces—are too few or not well chosen, the value of the machine, regardless of its technological attributes, may be seriously limited.

It behooves typesetters, printers, and computer manufacturers, today and tomorrow, as it has typesetter manufacturers over these many decades, to offer their market an adequate and well balanced selection of typefaces. This would be in everyone's interest.

But mere availability is not enough. Good food brings no nourishment until it is wisely eaten. And so it is with typefaces. The industry owes its customers not only a large library, but also a typographic education, so that the library may be used to nourish communications that are both effective and beautiful. E.G.

EDITORIAL

When typists become type directors. Page 2

THOUGHTS

Plain talk from plain Twain. Page 3

ALICE, A WONDERHAND IN WONDERLAND

All about a woman who "owns" a special corner of The Morgan Library. Page 4

ALPHABET PUZZLE

This alphabet goes beyond A-B-C. Page 8

MAN BITES MAN

Heller on Osborn, and Osborn on the world. Page 10

TYPOGRAPHIC MILESTONES

The legend of John Baskerville, the unattractive man with the endearing face. Page 14

WHO'S IN CHARGE HERE?

This search is for commanders. Page 18

FY(T)I

A little knowledge about typography is better than none at all. Herein, a bit of history and character analysis. Page 20

COLLOQUIALISMS OF THE COFFEE SHOP

It's English...but what does it mean? Page 22

THE METAMORPHOSIS OF A BOOK

An artist's endless search for form and meaning. Page 24

FATE OF THE EARTH CONTEST

A student design competition. Page 28

WHAT'S NEW FROM ITC

ITC Leawood™, an alphabet with classic typeface proportions, small, well defined serifs for close character fit and easy legibility. Page 30

THE UPS AND DOWNS OF THE HOT AIR BALLOON

From the first launch to the most recent transatlantic flight, with fun and games in between. Page 36

BOOK SHELF

The new crop of publications. Page 45

B. Martin Pedersen designed this issue of U&Ic.

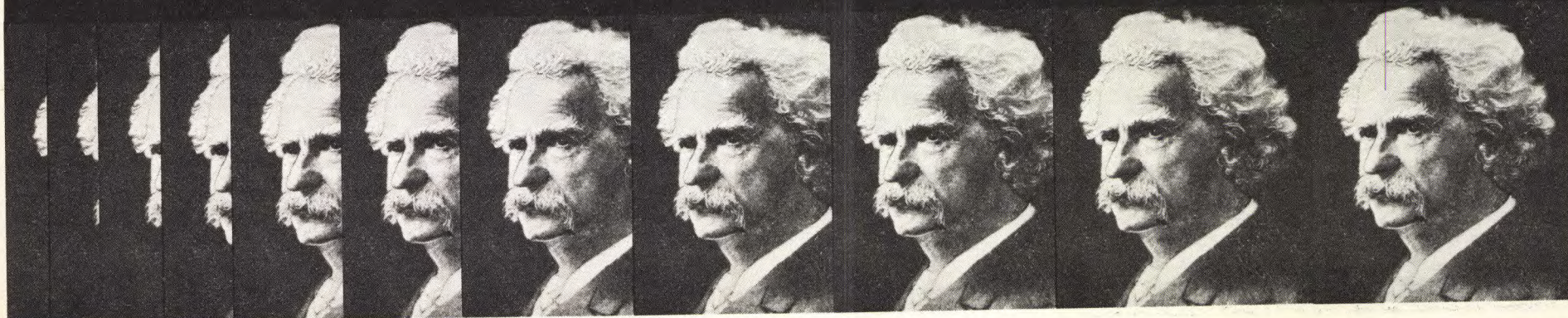
INDEX TO ITC TYPEFACES

ITC AMERICAN TYPEWRITER®	28
ITC AVANT GARDE GOTHIC®	20, 28, 29, 36, 40
ITC AVANT GARDE GOTHIC CONDENSED®	41
ITC BAUHAUS®	42, 43
ITC BOOKMAN®	10, 13
ITC /LSC CASLON NO. 223®	22, 24
ITC CASLON NO. 224®	20, 21, 24-27
ITC CHELTENHAM CONDENSED®	38, 39
ITC FRANKLIN GOTHIC®	2, 21, 22, 23, 38
ITC GARAMOND®	22
ITC KABEL®	FRONT COVER, 18-19
ITC LEAWOOD™	2, 3, 30-35
ITC LUBALIN GRAPH	BACK COVER
ITC MACHINE®	FRONT COVER
ITC MODERN NO. 216™	8, 9
ITC NEW BASKERVILLE™	14-17
ITC NEWTEXT®	2
ITC SOUVENIR®	44
ITC TIFFANY	20
ITC USHERWOOD™	45, 46
ITC WEIDEMANN™	36, 37
ITC ZAPF CHANCERY®	4, 5, 7

THOUGHTS

MARK TWAIN

"The man with
a new idea is a
crank until the
idea succeeds."



Alice, a Wonderhand in Wonderland

Anyone who has never visited the Pierpont Morgan Library in New York City has something to look forward to in life. Everyone who knows the place might very well wish to keep its existence a secret, as this mansion on the corner of 36th Street and Madison Avenue is a very special place—one of the very few remaining uncrowded, uncommercialized treasures of New York City.

Once you step inside the bronze gates of this marble Renaissance wonderland, you are transported to another time and another place. Pierpont Morgan commissioned the building to house his priceless collection of early and rare books, musical instruments, Master drawings and ancient written records. In addition to the books and manuscripts, the great rooms are filled with Ancient, Medieval and Renaissance sculpture, works in enamel and gold from the Middle Ages, treasured pieces of majolica, porcelain and faïence, oriental rugs, elegantly carved and polished paneling and fresh flowers.

Dutch Genre Drawings

110 DRAWINGS
FROM THE RIJKSMUSEUM
& OTHER DUTCH COLLECTIONS

September 12 - October 28, 1972

All in one, the Morgan is a museum, dedicated to the art of the book and works on paper, a research library for serious scholars, and a gracious private mansion. It takes an astute and knowing hand to design posters and display material that do their proper job, are consistent with the themes of the exhibitions and express the character of the place. Display material must inform without intruding. Posters must entice without being pushy.

Enter Alice Koeth who, after years of providing the proper pronunciation of her surname, simply dropped it, and prefers to be known as just plain Alice. Since 1967, this graphic designer, letter stylist and calligrapher has been the official scribe of the Morgan Library—the designer of posters and display lettering for all the library exhibitions.

You might imagine that it takes a certain amount of daring to take on lettering jobs for an institution that is a repository for sumptuous, historic illuminated manuscripts. But Alice is undaunted, and from the sample posters we see here, she has every right to be sanguine

about her work. It is not just her agile pen and brush that make these posters so beguiling; it is the complete command of design, with letterforms choreographed to flow and fill the space like dancers on a stage.

Her work, like Alice herself, is a wonderful mix of sense and sensibility, to borrow a phrase. Alice, who has been in the lettering and calligraphy world for a long time, smiles benignly at the sudden fashionable uproar about calligraphy, and the pyrotechnics employed by some practitioners. Her materials are the traditional pens and brushes, reeds and quills, inks and fine paper. Yes, she likes to work on vellum, but only when the purpose is appropriate for the expense involved. Her object is to do a beautiful job...and in the case of the Morgan Library, a legible one. As Alice explained, her posters for the Library are installed in an outdoor display case, and they must be read by passing pedestrians as well as by passengers rolling by on a moving Madison Avenue bus.



European Drawings

1375-1825

19 February - 3 May 1981

OLD A LOAN MASTER EXHIBITION DRAWINGS OF 131 DRAWINGS FROM FROM THE COLLECTION OF CHATSWORTH THE DUKE OF DEVONSHIRE

FEBRUARY 3 - MARCH 14, 1970

Masterpieces of Mediaeval Painting The Art of Illumination

20 November 1980 - 8 February 1981

Rubens & Rembrandt in Their Century

April 3 - July 31, 1980

PIERPONT MORGAN AND THE MIDDLE AGES

APRIL 26 - JULY 31 1974

JOHN RUSKIN Manuscripts & Drawings from the Collection given by Helen Gill Viljoen

WILLIAM CAXTON England's First Printer

May 5 - July 30 1977

American Literary Autographs

from
WASHINGTON IRVING
to HENRY JAMES

September 6 - November 27

The Stavelot Triptych: The Legend of the True Cross & Mosan Art

April 26 - July 31, 1980

The Classical Tradition in Rajput Painting

DECEMBER 7, 1978
to FEBRUARY 8, 1979

One Hundred
Masterpieces of
Manuscript
Illumination

Sixth to the
Sixteenth Century

May 5 - July 30 1977

For all their eloquence and beauty, she does not spend an inordinate amount of time on these posters. From layout design to finished piece takes her no more than a day. And although she has had her hand in more calligraphy and lettering design jobs than she can count, these posters for the Pierpont Morgan Library are especially rewarding, because they are one-of-a-kind...and also because of the special empathy she feels for the museum and its purpose.

Alice is a total New York talent. A graduate of Washington Irving High School, she went on to study letter design, calligraphy and art history at the Brooklyn Museum Art School with Arnold Bank.

She has applied her lettering skills to cutting marquetry for wooden cabinets, inscriptions for stone-cutting, and drawings for decorative walls and plaques for churches, temples, libraries and museums. Alice provided the drawing for the Douglas MacArthur Memorial at West

Point and incised the patrons' plaque for The Museum of Modern Art, started in 1953.

She has also been active in the publishing world. Her lettering has appeared on book jacket designs and she contributed the research and drawings of the alphabet headings for the American Heritage Dictionary of the English Language, published by Houghton Mifflin.

Aside from her pen-in-hand activities, she was the moving force behind the establishment of the "Lotus Eaters," a coterie of New York City calligraphers. She is a frequent contributor to exhibitions, including ITC's own "International Calligraphy Today." And she has unselfishly shared her expertise with others as a member of the faculty of "The Calligraphy Connection." This international assembly of lettering and calligraphy artists conducted a lecture and workshop program, in June 1983, at St. John's University, near Minneapolis, Minnesota.

If the words were not already appropriated by the microchip people, we would be tempted to call Alice a most dazzling "word processor."

Marion Muller

DRAWINGS
Musical Manuscripts
EARLY
CHILDREN'S BOOKS
Mediaeval Manuscripts
PRINTED BOOKS
Autograph Manuscripts
BINDINGS

Dutch
Mediaeval
Manuscripts
&
Early Printed Books

12 December 1979 - 16 March 1980

Of the
Last
Flowering
FRENCH PAINTING
IN MANUSCRIPTS
1420-1530

18 November 1982 - 30 January 1983

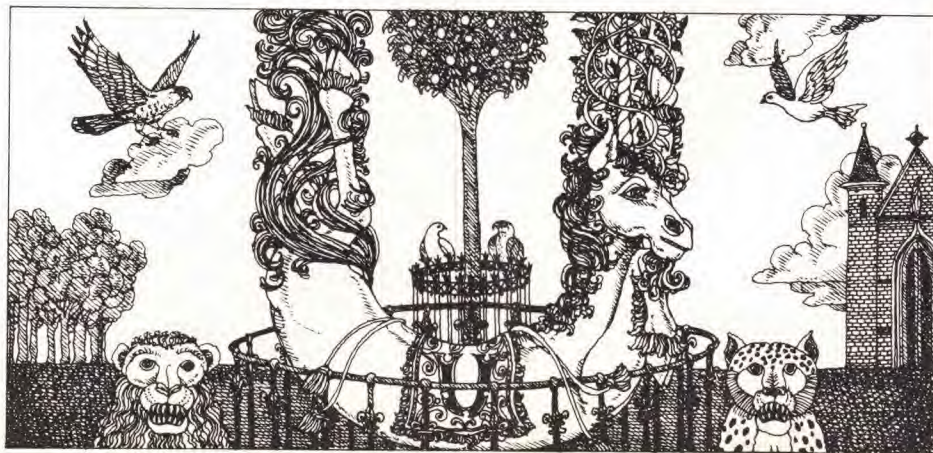
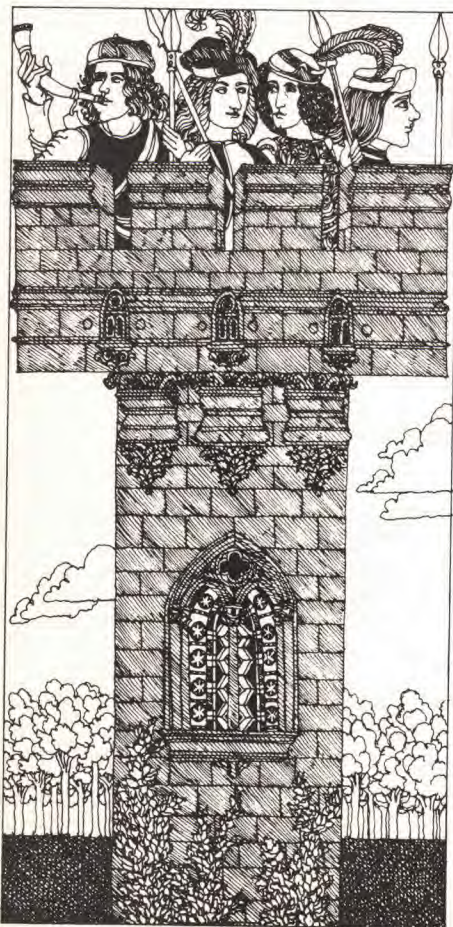
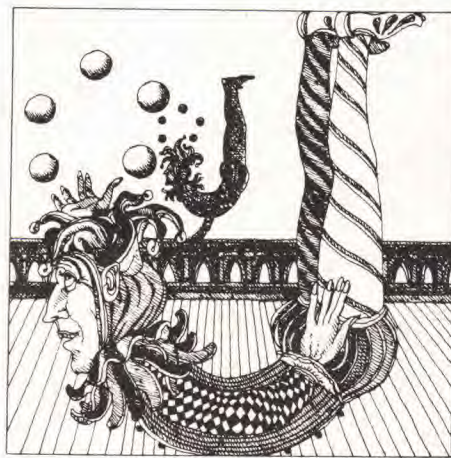
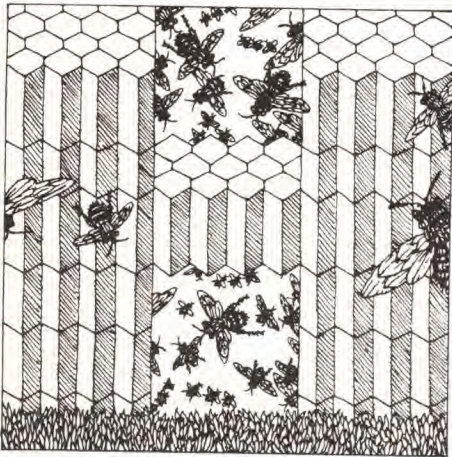
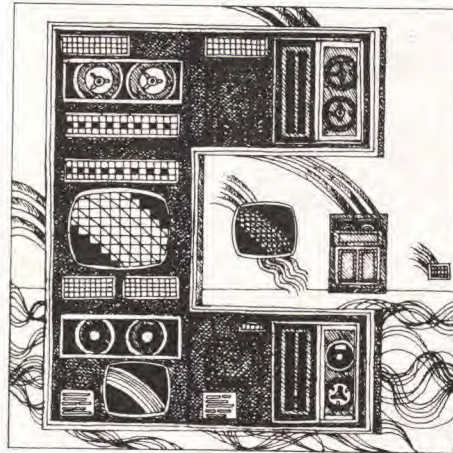
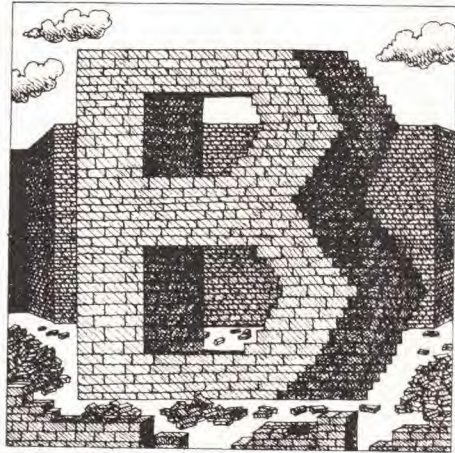
Anglo-
Saxon
Manu-
scripts
in
America
April 1 - May 9, 1976

ALPHABET PUZZLE

It's obvious from this alphabet submitted by illustrator Bob Byrd, that his clients get their money's worth. There is nothing economical about his style. His drawings are exuberant in imagination and detail, and it's clear he takes pleasure in every stroke of his pen. I suspect he takes plea-

sure in teasing his audience, as well; for, I must admit, I did not get the hang of this alphabet right off. It was simple enough to recognize the letterforms, A...B...C...and so on. But it was only after some consideration that I made the association between the letterforms and the words they represented. Once I

got the clue that A was for alligator, B for bricks and C for computer, it was clear sailing. True, L slowed me down for a while and, to be perfectly honest, I had to call his home for an interpretation of X and Y. Well, see how many you can decipher without checking the answers. Bob Byrd has been a freelance

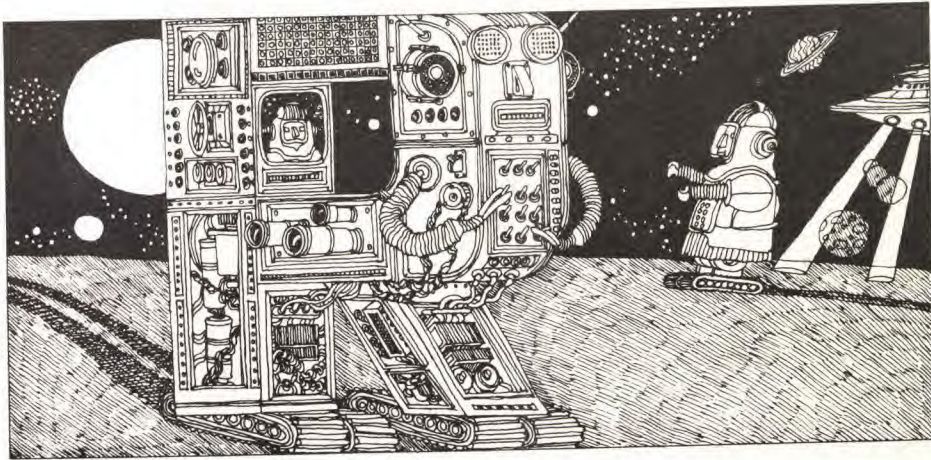
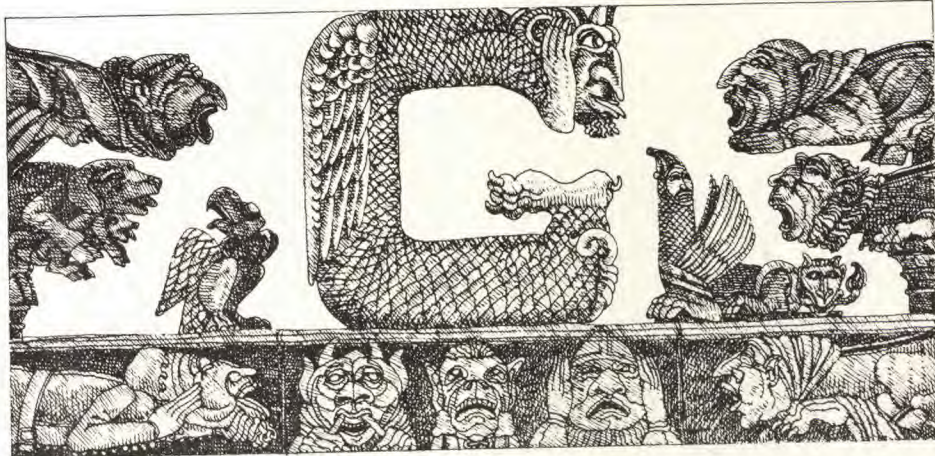


illustrator since 1967. His work has appeared in magazines—*Fortune*, *Esquire* and *Graphis*, among others—as well as in children's books published by Windmill/Dutton, Houghton Mifflin, Macmillan and World Book/Child Craft, as well as in ads and posters. He has exhibited with the Society of Illustrators, the

New York Art Directors Club, the Philadelphia Art Alliance, Philadelphia College of Art, Moore College of Art (where he currently teaches Senior Illustration) and the Rosenfeld Gallery in Philadelphia. In New York he is represented by Richard Mendelsohn of American Artists, Inc. Marion Muller

Key to Alphabet

A Alligator	G Gargoyle	N Nutcracker	U Unicorn
B Bricks	H Honey	O Owl	V Vampire
C Computer	I Ionic column	P Parrots	W Wheat
D Dancer	J Jester	Q Quill	X X-ray
E Edison	K King	R Robot	Y Yankee Doodle
F Frog	L Leonardo	S Sousaphone	Z Zeus
	M Mermaid	T Tower	



Osborn on Conflict

Man Bites Man by Steven Heller



MEN WHO SHOULD KNOW BETTER SPEAK CASUALLY OF THEIR VARIOUS BOMBS. THEY IGNORE WHAT EVEN ONE BOMB CAN PRESENTLY DO TO ALL LIFE... LET ALONE THEIR EVER INCREASING 29,000 BOMBS.

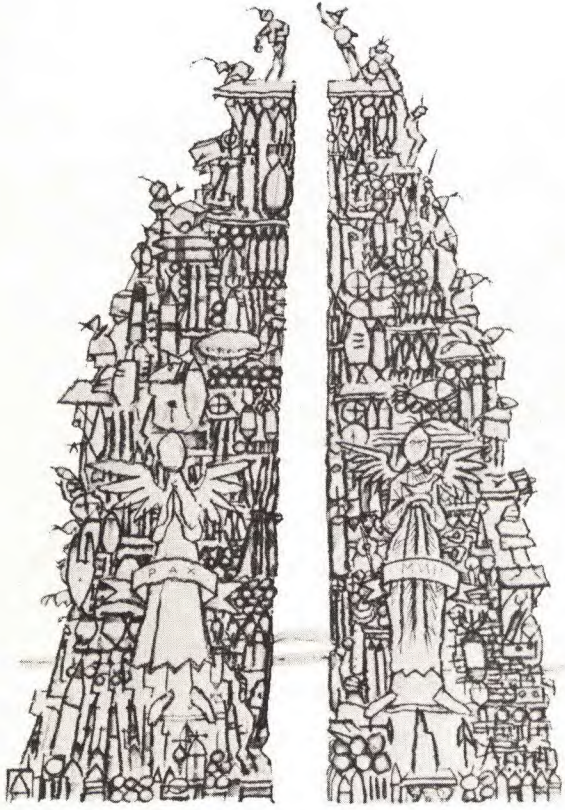
By the end of World War II, Robert Osborn had made over 40,000 drawings for United States Navy aviator training manuals. Within eight months after the bombing of Hiroshima he published *War Is No Damn Good!*, the first antiwar book of the nuclear age. Now, almost thirty-seven years after that first impassioned statement, *Osborn on Conflict*, his acerbic visual critique of mankind's ultimate folly, is complete.

It is not difficult to rationalize the apparent incongruity of the first and last efforts mentioned above. While Osborn is a vociferous critic of all warfare he is, moreover, a committed democrat. His progressive principles are rooted deep in the soil of his Oshkosh, Wisconsin upbringing, and in 1938 their limits were tested. While tutoring two young Austrian girls in a small town near the German border, he witnessed an unforgettable event: "My students took me to a Hitler rally," he recalls. "I had never seen such a

sight before. The large stadium was draped with huge swastika banners; the crowd was packed like sardines; and as the frightful sound of countless bugles was heard announcing the arrival of the German Fuhrer, the audience flew into an orgiastic frenzy. As Hitler spoke of his plans for a united aryan race, his voice modulated from conversational tones to a high-pitched screech, and I noticed that my two charges were weeping tears of pride. I was sickened. I was convinced that before us was a demon; and, I was determined to go to war if that was the only way to rid the world of this evil. Hitler, who would destroy all but his own idea of culture, was as bad as any atomic bomb."

The Spanish Civil War further concretized Osborn's belief that Fascism would destroy art and culture. "Like many others in the United States, I was glad when Spain elected a republican government to replace its longstanding

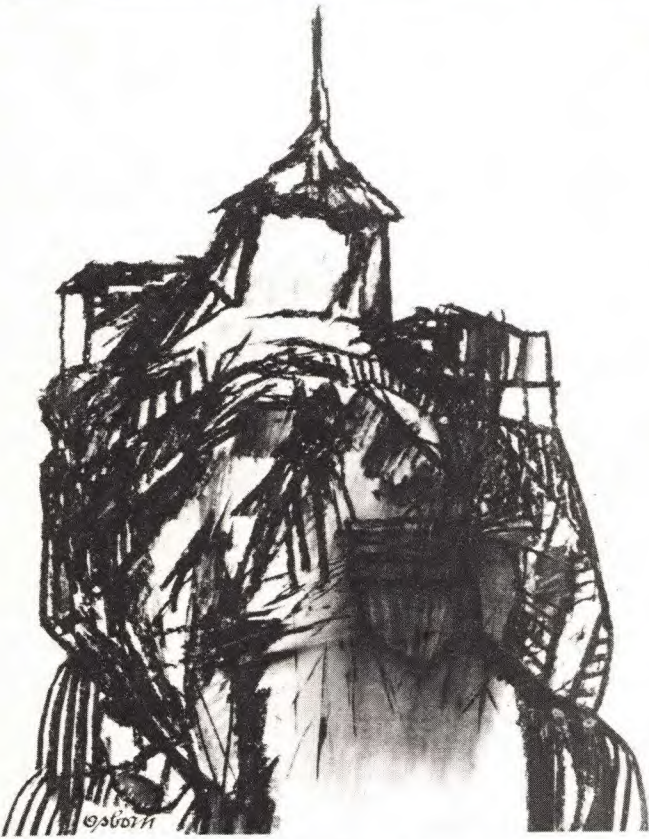
monarchy. And I was outraged when the ousted oligarchy—the military, monarchy and church—with the aid of Germany and Italy, waged war against its own, to regain power. I volunteered to fight, but was told I would be more useful to the republican cause helping the war effort at home." A few years later, when America entered World War II, Osborn enlisted in the Navy, determined to become an aviator. Instead he was assigned to an information unit headed by famed photographer Edward Steichen. There Osborn mastered the art of speed drawing for training manuals; forced by necessity to render scores of pictures in a single sitting; showing all the forms of potential aircraft disasters. "I would spend hours with pilots and mechanics making shorthand drawings of every error, problem, complaint, and other bits of useful information they would impart about combat flying." He created Dilbert, a comic character



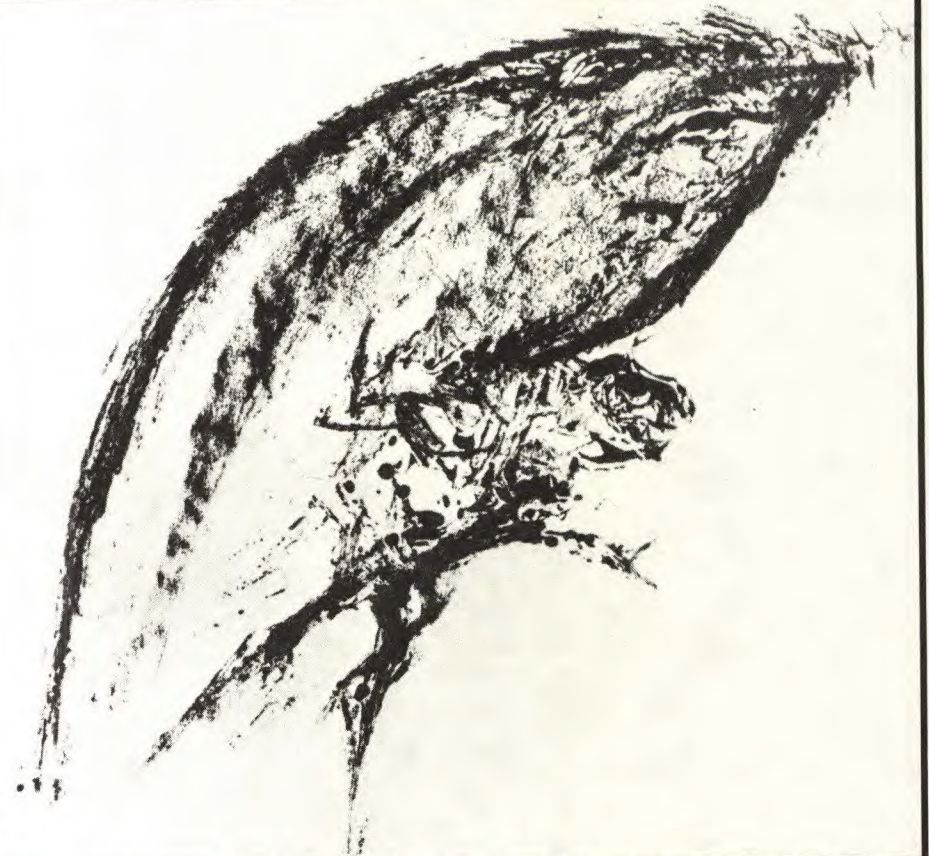
EACH DAY THEY ADD 3 NEW WAR HEADS TO THEIR ARSENALS.



DISCUSSIONS PROCEED, BUT PROVE FRUITLESS.



THE PENTAGON—THE KREMLIN FEEL CONFIDENT.



THEY HAVE THE EQUIVALENT OF 10 TONS OF T.N.T. FOR EACH PERSON ON EARTH.

whose flubs and near fatal pratfalls were object lessons. But, the comicalities were deadly serious. "I was a teacher and my curriculum was designed to keep the men alive. If the ideas therein were absorbed and remembered, every little drawing could give them an edge on the all too commonplace wartime catastrophes."

Curiously, Osborn's Navy drawings are not too dissimilar from his later and more recent work. It was under wartime conditions that he not only developed confidence in his medium, but also evolved a now emblematic calligraphy and a swift, expressionistic line. Most importantly, though, he acquired the rare ability to teach through art. In this light the only difference between the wartime manuals and the postwar *War Is No Damn Good!* are the circumstances in which they were made—both are decidedly lessons in survival.

War Is No Damn Good!, published by Double-

day, Inc., was Osborn's first really critical work—however, by the time it was conceived he was decidedly one of the war's seasoned veterans. In the manner of renowned artist/commentators of the past, such as Callot, Goya, Daumier, Grosz and Masereel, who witnessed the unspeakable battlefield horrors of their respective ages, Osborn, too, eloquently and stridently cautioned against further conflagrations. Though Osborn fought in the last "good" war, he saw the birth of a new, terrifying specter unleashed in the Hiroshima and Nagasaki atomic blasts. It was, therefore, fitting that for the final picture in his book Osborn enlisted the human skull, an age-old symbol of destruction, and emblazoned it on the mushroom cloud, the new icon of doom. His simple drawing was the first critical image of the nuclear age. Many more were to follow.

After World War II, Osborn's career as a cartoonist, illustrator and author grew con-

siderably. He was, decidedly, one of the most influential and prolific graphic satirists of the Fifties and Sixties, with creative progeny such as Tomi Ungerer and Ralph Steadman borrowing extensively from his gut-felt approach. Osborn had sinecures in significant American magazines; covers and spreads in many others; and produced numerous satirical books on various aspects of the *comédie humaine*—from greed to sloth, from phobias to vanity. (For more on his career, read *Osborn on Osborn*, published in 1982 by Ticknor and Fields.) But, war recurred in Osborn's art as much as it did in life. During the Vietnam period he was vengefully prolific. Even after the peace was signed Osborn could find none for himself. Now in his late seventies, not a single ounce of Osborn's youthful indignation is gone. And when Ronald Reagan entered the presidential race, and then the arms race, leaving the human race fearful for its future,



AND SO IT BEGINS.



MEN WILL DIE SCREAMING ON PLANNED IMPALEMENTS.



NEUTRON BOMBS WILL GIVE WAY TO HYDROGEN BOMBS.



AND YOU WILL NOT ESCAPE.



Osborn began to draw resonant images of protest in unprecedented numbers. Many of these pictures were resurrections from the past—better crafted and more finely tuned revisions of work done years before. But, as he drew, the old icons became interwoven with new expressions of anger—new symbols emerged, and a continuity took form. Osborn almost automatically saw in his drawings of primeval beasts the beginning of human conflict; in those of Roman gladiators he saw the roots of modern-day military regalia; in a skeleton dressed as a bull-fighter he described all violent sports and, by extension, the psychosis of war. His picture-making was compulsive; each morning, every afternoon for months and months he added more to the growing pile. They defied categorization; some were cartoons and caricatures, others were paintings; all embodied that unmistakable emotional vigor. They were large-scale—almost two by three feet—indictments of humanity's inhumanity. Osborn on Conflict, a traveling ex-

THE SPECTER WILL BE EVERYWHERE.

hibition and catalogue, is edited from these crayon and brush drawings. The forty-two images are captioned with brief yet powerful captions, such as that under the second in the series, a half-man/half-animal seething with anger: "Man's ID five million years still makes powerful DEMANDS"; and the banally simple one under the growing pyramid of U.S. and U.S.S.R. endeavor: "Each day they add 3 new warheads to their arsenals." The pacing of these short narratives causes tension to slowly boil, while the drawings become more and more heated: "The dogs of war spring forth"... "AND SO IT BEGINS"... "men will die screaming on planned impalements."

Osborn on Conflict illustrates real "war fever"; not the erotic frenzy ignited by governments and fanned by people who yearn for the false, patriotic exhilaration of war, but rather the disease that is ever present, yet dormant, in

most of humankind—and which recurs in virtually every generation. Osborn's image/captions call forth repressed, but very commonplace feelings: "Man's follies will defy belief" and "Our repressed fantasies will engulf us... but this time the deadly Fantasy will end in animal debris."

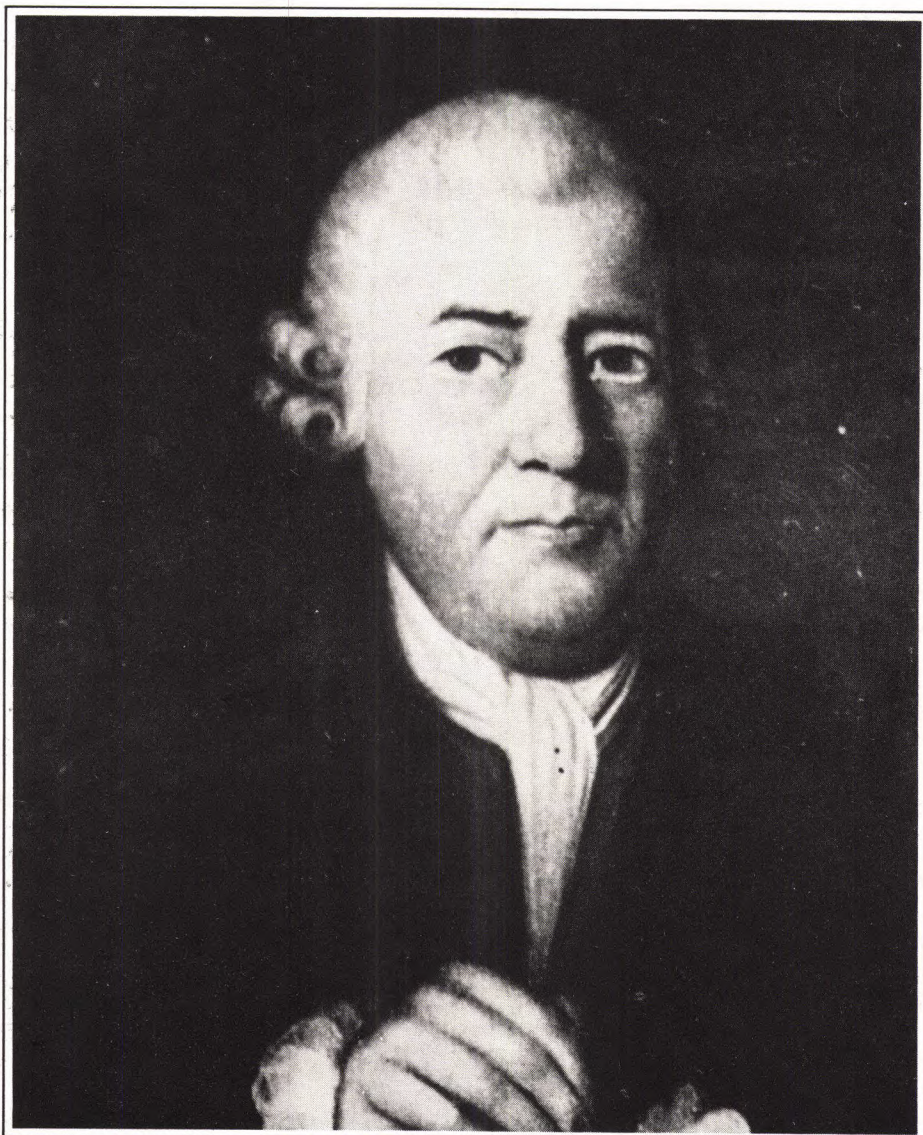
Osborn's total statement is, at once, like Otto Dix's horrific, graphic reportage of the Great War, and James Thurber's slyly sardonic visual fable, *The Last Flower*. But, comparisons are ill-advised in this case. Robert Motherwell describes the work best in the catalogue introduction: "...in these drawings by Osborn, the eternal human erupts in such an unbridled way, even with their knowing by one of the most marvelous of artistic achievements, the unexpected! And how marvelous to see an old artist shooting the works!" Osborn has exploded a bomb of his own, but we have not heard nor seen the last of him. For as long as there is folly, Osborn will be taking aim.



AND THERE WILL BE NO ONE TO REMEMBER THAT WE WERE EVER HERE.

J O H N
B A S K E R V I L L E
O F B I R M I N G H A M
L E T T E R - F O U N D E R
& P R I N T E R

BY ALLAN HALEY



COURTESY THE BETTMANN ARCHIVE

JOHN BASKERVILLE was cranky, vain, and scorned convention. He has been called a dilettante, an eccentric, and unattractive. His peers disapproved of him, his type and his printing. Clearly, Baskerville was not popular.

HE broke the rules of his craft to create what he believed was perfect printing and, in doing so, alienated almost all of his contemporaries. While not enhancing his popularity rating, it was his breaking with the accepted traditions of printing that changed the course of typographic development.

It began with his type design. The face he created was light and delicate, much more so than previous styles; and had contrasts in stroke weights which were more pronounced than any current face. Baskerville's type could not be reproduced properly with accepted printing technology, so he began to improve the technology. Baskerville refined the design of the printing press, had paper developed specially for his needs, and invented the hot-pressing process. His method of printing was so closely connected with the design and effect of his type that they should not be considered separately.

JOHN BASKERVILLE was never to know the profound impression he made on the printing craft. Printers and typophiles of the day poked fun at his smooth paper, and claimed his light type was unreadable.

BENJAMIN FRANKLIN was one of the few on Baskerville's side. He met the Birmingham printer during one of his trips to England. Franklin purchased several of Baskerville's books, fonts of his type, and frequently championed his cause among American printers who also felt that Baskerville's type was unfit for reading. Franklin and Baskerville corresponded often, and in one such letter Franklin relates a trick he played on an American friend. Upon hearing the friend complain that Baskerville's type could be "...the means of blinding all the readers in the Nation owing to the thin and narrow strokes of the letters," Franklin decided to test the validity of the complaint.

PROBABLY with a twinkle in his eye, he gave the friend a specimen sheet of Caslon, calling it Baskerville's, and asked for specific criticism. Franklin wrote that his friend eagerly undertook the challenge and "...went over several Fonts, showing me everywhere he thought Instances of that Disproportion" and declared before he finished that his eyes were suffering from "Baskerville Pains."

UNDAUNTED by such feelings, Baskerville persisted in the development and use of his type. In fact, in the design, production and use of his type, he set an example of thoroughness which few have equaled. He worked for over six years on the design, drawing and re-drawing the basic shapes thousands of times. Only when he was completely satisfied did he establish his own type foundry and employ a punch cutter. In the process Baskerville became the first type designer—as distinct from punch cutter.

It would be two years more before his first types were cut, and several more before the first book using them was printed. One of the reasons Baskerville was able to be so thorough, to take such pains in developing and using his faces, was that he was an amateur; this work was for pleasure. He did not accumulate his sizable fortune from the sale of his books and type. Those items usually found their way into the "red-column" of his ledger sheet.

BASKERVILLE'S livelihood derived from the production of japanned goods, one of Birmingham's chief industries. Japanning is the decoration of metal articles (candle holders, tea-trays, bread-baskets, etc.) with multiple coats of varnish. The articles are then further decorated with paintings of fruits, flowers, and pastoral scenes. Baskerville had many rivals in the japanning trade and must have had to concentrate much of his time and commercial acumen to keep ahead of them. The intensive effort in japanning forced Baskerville to move slowly in his typographic endeavors—and to work out of love rather than monetary motivation. It has been suggested that the japanning trade also gave Baskerville the idea for hot-pressing, a process which he felt was vital to the proper printing from his types. When paper is made by hand, as it was in Baskerville's time, it has a rough, uneven surface. Handmade paper is also so strong and resistant that it must be dampened prior to printing, which tends to roughen the surface even more. None of this was compatible with the printing of Baskerville's delicate types, so he hit on the idea of pressing the wet sheets between hot copper plates after they left the press. This smoothed the paper considerably, and also helped to set the ink.

BASKERVILLE had a ready supply of copper plates available as part of the goods used to manufacture the japanned articles. He was also familiar with the process of heating and baking the metal in the decoration process.

WE would find little difference between Baskerville's hot-pressed paper and the bond paper commonly used today. His contemporaries, however, found little room for comparison with even their finest papers. It was referred to as being "...so glossy and of such perfect polish that one would suppose the paper made of silk rather than linen."

BUT then, this provided another area for complaint. Baskerville's critics argued that his paper was so shiny that it compounded the problem of dazzling caused by his typeface designs.

INK was the only product of Baskerville's typographic efforts that escaped criticism. It was the envy of his peers. One printer almost lovingly described it as "...partaking of a peculiarly soft luster, bordering upon a deep purple."

IN the 18th century printers didn't buy ink; they made their own. Many of the recipes were closely guarded secrets. Baskerville's was such a secret. It was claimed, for instance, that one of his tricks was to age the ink for three years prior to putting it to use; but whatever the total process was, it worked. Even today, few inks are as dark and as rich as Baskerville's.

BUT making the ink was just the first step. Next, it had to be transferred from the type to the paper. No easy task in the middle 1700s. Few improvements had been made on the printing press since Gutenberg's day. It was still essentially two flat surfaces forced together by a hand-screw, and certainly was too inaccurate and unreliable to faithfully reproduce Baskerville's type. As he did with ink, Baskerville made his own printing press. It was state-of-the-art in 18th century England.

BASKERVILLE himself, with characteristic lack of modesty, describes it as "...exactly on the same Construction of other Peoples but perhaps more accurate than any ever formed since the Invention of the Art of Printing..."

Finally, there was paper. Again, the standard product of the day was not suited to the faithful printing of Baskerville's type. As a result he spent many hours experimenting with paper and paper making. He even had a small paper mill built on his property. Because of those extensive experiments, and the fact that he was the first to use what is now called "wove" paper in books, Baskerville is often credited with its invention.

WOVE paper is formed on a closely-woven thin-wire mesh that leaves the finished sheet quite smooth. In contrast, laid paper (the common paper of the 18th century) is textured because the fibers lie on a crude wire mesh as the sheets form.

WHILE Baskerville's name is almost always associated with the introduction of wove paper, and he certainly had a hand in its development, records of the paper merchant he dealt with indicate that the invention was the combined work of several hands. Thus it was Baskerville who first made ink, printing technology, and paper conform to the needs of typeface design, instead of vice versa; a feat that has rarely been matched. It is especially sad that despite all his time, labor and expense, Baskerville's types did not meet with much approval.

THIS, however, may have been for moral as much as esthetic reasons. 18th century Britishers had particular disdain for deviants from two accepted moral standards: agnostics and adulterers. Baskerville was both.

IT did not matter that the woman Baskerville lived with had been deserted by her husband. She was married; but not to the Birmingham typefounder and japanned goods trader. Baskerville did marry Sahra Eaves shortly after her husband died, but the sixteen years of adulterous living could not go unnoticed nor uncensured in 18th century British society.

THE other flawed aspect of John Baskerville's character was his opposition to Christianity; an aversion which was lifelong and consistent. Typical of his feelings are those represented in his will, "...I have a hearty contempt for all superstition, the farce of

Double Pica Roman.

TANDEM aliquando, Quirites! L. Catilinam furem audacia, scelus anhelantem, pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, vobis atque huic urbi ferrum flammamque minitantem.
A B C D E F G H I J K L M N.

Great Primer Roman.

TANDEM aliquando, Quirites! L. Catilinam furem audacia, scelus anhelantem, pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, vobis atque huic urbi ferrum flammamque minitantem.
A B C D E F G H I J K L M N O P.

Double Pica Italic.

TANDEM aliquando, Quirites! L. Catilinam furem audacia, scelus anhelantem, pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, vobis atque huic urbi ferrum flammamque minitantem.
A B C D E F G H I J K L M N.

Great Primer Italic.

TANDEM aliquando, Quirites! L. Catilinam furem audacia, scelus anhelantem, pestem patriæ nefarie molientem, vobis atque huic urbi ferrum flammamque minitantem, vobis atque huic urbi ferrum flammamque minitantem.
A B C D E F G H I J K L M N O P Q R.

TYPES FROM BASKERVILLE'S BORDERED BROADSIDE SPECIMEN, BIRMINGHAM, C. 1762

a consecrated ground, the Irish barbarism of sure and certain hopes, etc. I also consider revelation as it is called, exclusive of the scraps of morality casually intermixed with it, to be the most impudent abuse of common sense whichever was invented to befool mankind." The will continues for several more sentences to expound on the "...ignorant and bigoted, who... profess to believe as they call it certain absurd doctrines and mysteries..."

JOHN BASKERVILLE was the last child of John and Sahra Baskerville. (It is interesting to note that John shared his father's; and his wife, his mother's, name.) He was born late in 1704 or early 1705 in Worcestershire, England. His family was, what we would call today, upper-middle class.

HE received his first professional recognition at seventeen when his remarkable calligraphic skill was noticed and he was given the duties of writing master in the parish school. During this time he also began to cut gravestones. There are no known examples of his work extant, but there is a slate slab preserved in the Birmingham Reference Library which was intended as an advertisement for his services.

WHEN he was approximately thirty-four, Baskerville's father died, leaving him a substantial sum of money. It was also about this time that he entered the japanning trade, which provided him with a handsome living for the rest of his life.

BASKERVILLE was well past forty when he began to interest himself in

THE

Holy Bible

CONTAINING THE

OLD TESTAMENT

AND

THE NEW

Translated out of the

Original Tongues

AND

With the former TRANSLATIONS

Diligently Compared and Revised,

By His MAJESTY'S Special Command.

APPOINTED TO BE READ IN CHURCHES.

C A M B R I D G E,

Printed by JOHN BASKERVILLE, Printer to the UNIVERSITY.

MDCCLXIII.

CUM PRIVILEGIO.

TITLE-PAGE OF THE 1763 BIBLE

typography. The first example of his work (the Latin Virgil) was published in 1757. In 1758 he followed with a two-volume edition of Milton. In the preface he wrote, "Amongst the several mechanical Arts that engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideals of greater accuracy than had yet appeared, and have endeavored to produce a Sett of Types according to what I conceived to be their true proportion."

By 1758, Baskerville had produced eight fonts of type. It was now that he offered his designs for sale and received the rebuff which later caused him to repent the day he entered the printing and typefounding business. Nevertheless, he continued to practice his craft until his death at age 69. He was buried in a mausoleum he had erected on his own grounds.

THE story, however, is not complete. Several years after his death, Baskerville's estate was sold and eventually converted to canal wharves. Sometime during this period the mausoleum was demolished. The remains, however, lay undisturbed or undetected, until 1820 when workers discovered the grave while digging for gravel. At this time the coffin was moved to a warehouse where it was opened, the contents viewed, and then resealed. The coffin

PUBLII VIRGILII

MARONIS

BUCOLICA,

GEORGICA,

E T

AE NE I S.

BIRMINGHAMIAE:

Typis JOHANNIS BASKERVILLE.

MDCCLVII.

PREFACE.

AMONGST the several mechanic Arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure, as that of Letter-Founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them. I formed to my self Ideas of greater accuracy than had yet appeared, and have endeavoured to produce a Sett of Types according to what I conceived to be their true proportion.

Mr. Caslon is an Artist, to whom the Republic of Learning has great obligations; his ingenuity has left a fairer copy for my emulation, than any other master. In his great variety of Characters I intend not to follow him; the Roman and Italic are all I have hitherto attempted; if in these he has left room for improvement, it is probably more owing to that variety which divided his attention, than to any other cause. I honor his merit, and only wish to derive some small share of Reputation, from an Art which proves accidentally to have been the object of our mutual pursuit.

After having spent many years, and not a little

A 3

little

TITLE-PAGE OF BASKERVILLE'S VIRGIL

PAGE OF BASKERVILLE'S PREFACE TO MILTON, BIRMINGHAM, 1758

remained in the warehouse for eight years. It was then moved to the shop of a plumber, where it was again opened and a local artist made a pencil sketch of the body. It is said that a number of those present at the opening became severely ill; and one, a Dr. Male, died after putting a torn piece of the death shroud in his pocket.

THE casket was moved again before reinterment in the Church of England cemetery, in a vault below the chapel. This was in February of 1898. Finally, Baskerville was laid to a peaceful rest.

AS with Baskerville the man, his type was also a long time achieving a peaceful rest. After his death, his wife turned over much of Baskerville's type to Robert Martin, his senior workman. Four years later Mrs. Baskerville sold the type and foundry equipment to a publisher for the purpose of printing the works of Voltaire. Fifteen years after his death Baskerville's type, punches and matrices were moved to Paris where they were used for printing during the revolutionary period. Gradually the type fell into disuse and was passed from one French printer to another until the French foundry of Deberny and Peignot purchased the punches and matrices in 1936. Finally in 1953, Deberny and Peignot presented all the punches to the Cambridge University Press.

BASKERVILLE's typefaces were the catalyst for more than a new style of typeface design; they changed the course of typographic

development. If he had merely imitated, or even improved upon, his contemporaries' work, there would be little to say about him today. John Baskerville, however, abandoned tradition and began a movement which was to revolutionize printing and typography of the 18th century. Although his faces were not used, indeed they were not even liked, his typographic arrangements and design style became a primary influence on the work of Bodoni and Didot. Baskerville's typefaces stand almost alone as a representation of the "transitional style" of typeface design; bridging the gap between the "Oldstyles" of designers like Caslon, and the "Moderns" of Bodoni and Didot.

BASKERVILLE's "unattractive and painful" typeface is today one of the most popular and most used serif typestyles. It is represented in virtually every type library and can be reproduced on practically any form of type imaging device. Baskerville has become a staple of text typographic communication.

PERHAPS Baskerville's scorn for convention was not, in itself, admirable; but the positive and innovative steps he took to replace typographic convention certainly were. Many sources refer to Baskerville as tenacious. He was that, and more. Baskerville was a positive thinker and doer. He replaced the wrong, inaccurate and imperfect, with definite and justified improvements. In addition to his beautiful, and now popular typeface, we should remember John Baskerville for his spirit and positive drive.

A WORD SEARCH BY JULIET TRAVISON

WHO'S IN CHARGE HERE?

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagrecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

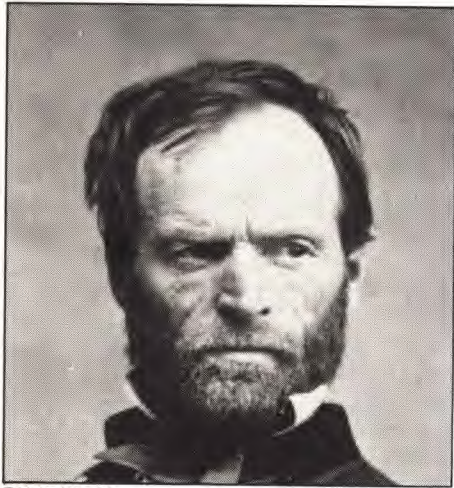
Obwohl Wörter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.



SHERMAN



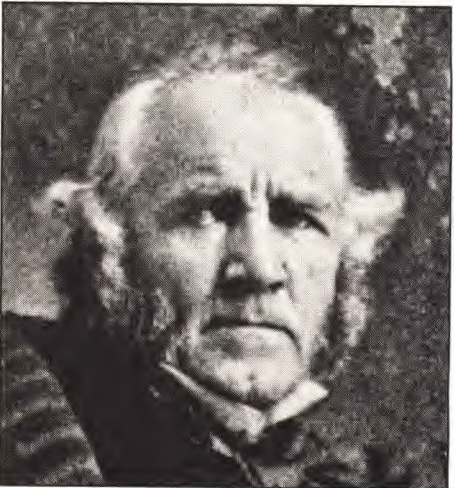
HANNIBAL



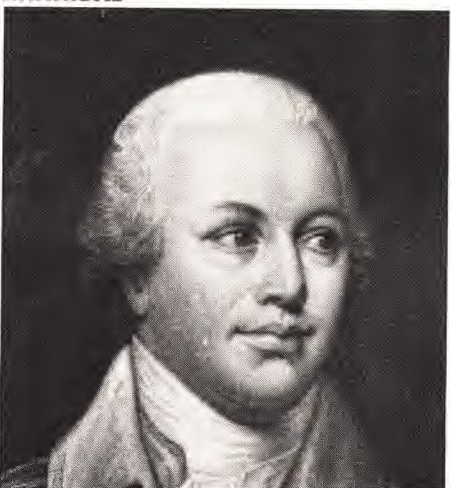
PERSHING



BONAPARTE



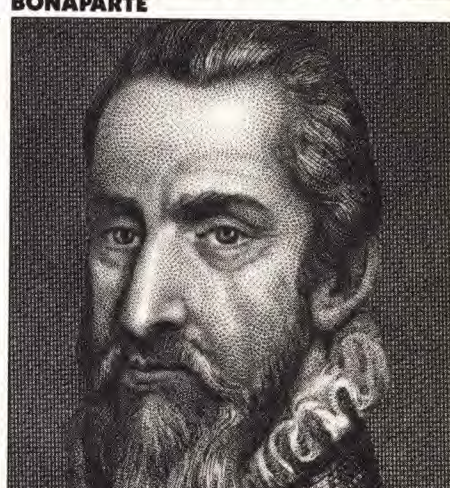
HOUSTON



GREENE



GRANT



ALVA



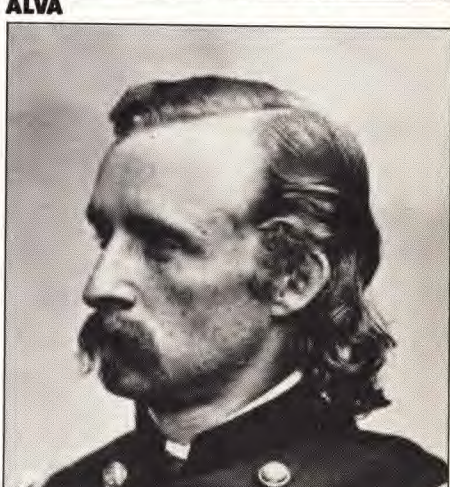
BRADLEY



GOETHALS



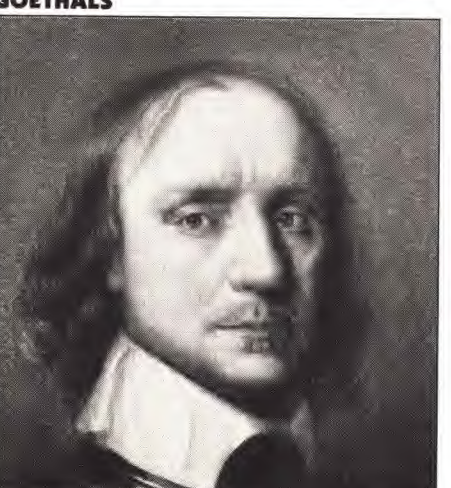
EISENHOWER



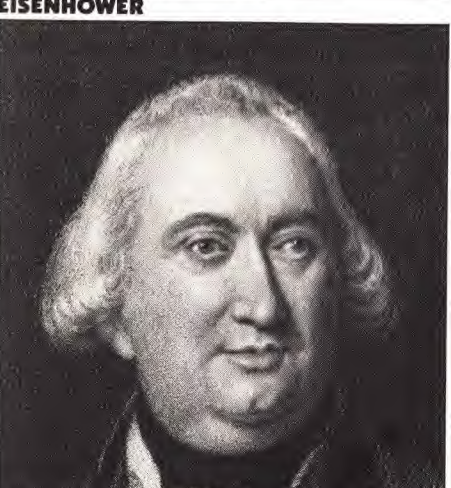
CUSTER



ALCIBIADES



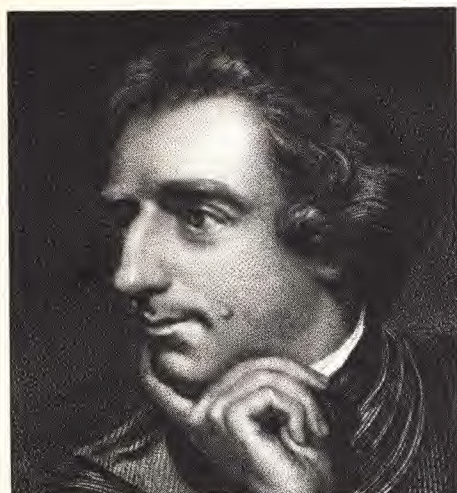
CROMWELL



CORNWALLIS



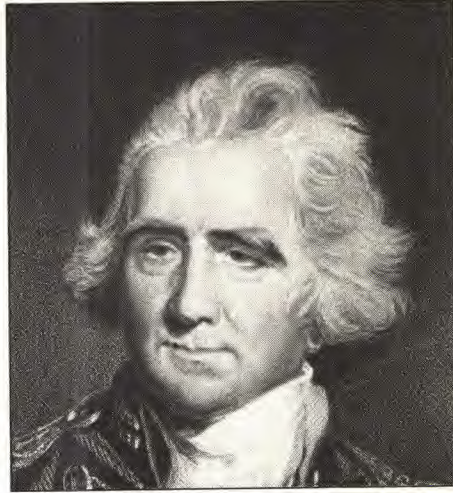
TOJO



AMHERST



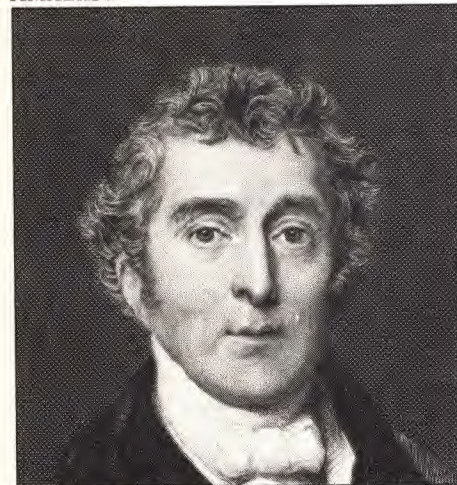
PICKETT



ABERCROMBY



FOCH



WELLINGTON

- | | | | | |
|------------|------------|------------|------------|--------------|
| ABERCROMBY | CUSTER | HOOD | NICIAS | STARK |
| ALBA | DE GAULLE | HOUSTON | PATTON | STILWELL |
| ALCIBIADES | DE KALB | HOWE | PEMBERTON | SULLIVAN |
| ALVA | EISENHOWER | JODL | PERSHING | TAYLOR |
| AMHERST | FENG | KEARNY | PICKETT | THEMISTOCLES |
| BEAUREGARD | FOCH | LEE | PIKE | TOJO |
| BONAPARTE | FORREST | MAC ARTHUR | RIDGWAY | WAINWRIGHT |
| BRADLEY | FRANCO | MC CLELLAN | ROCHAMBEAU | WASHINGTON |
| BRAGG | GAGE | MEADE | RUPERT | WELLINGTON |
| BURGOYNE | GATES | MILTIADES | SCOTT | WOOD |
| CHANG | GOETHALS | MONCK | SHERIDAN | YAMASHITA |
| CLARK | GRANT | MOREAU | SHERMAN | YASUDA |
| CORNWALLIS | GREENE | MOULTRIE | SMITH | YEN |
| CROMWELL | HANNIBAL | NEY | SPAATZ | YEREMENKO |

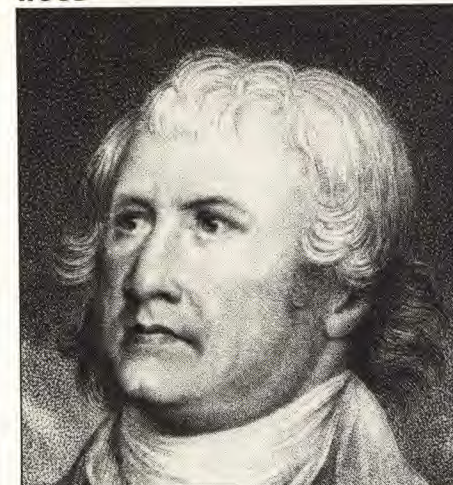


WOOD

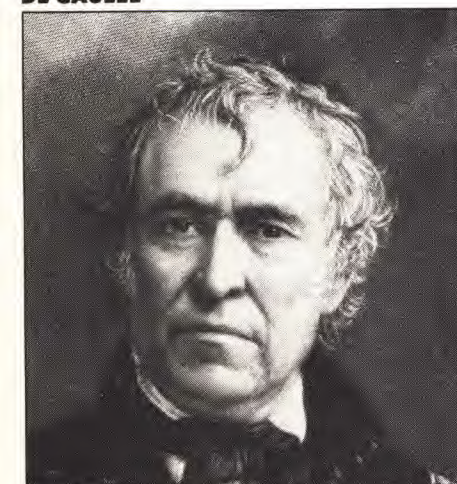


DE GAULLE

L S U N J O D L A B E R C R O M B Y A S U D A W
 Y P S E D A I T L I M R O U S E D A I B I C L A
 E A D Y E N I A L E O N R P E M B E R T O N D S
 L A W O R H C M E M O K N E M E R E Y T N U T H
 D T F G S E O H W A I N W R I G H T W T A A F I
 A Z O A D R E E L Y G G A T E S A H N E R C R N
 R N M J E I L R I S U L L I V A N E B K D L A G
 B A A A O L R S T S M A L K C N O M U C G A N T
 Y F U L E G K T S H E R I D A N A I R I N R C O
 B O K W L O R G O O A N S H I H C S G P I K O N
 O R E S L E O E N W D I H O C T H T O I H C A L
 N R A U U T L E E E E S C O T T A O Y K S M H A
 A E R G A H A C N N F C R D W A N C N E R D C B
 P S N L G A G E C C E U N E V E G L E E E I O I
 A T Y L E L H T I M S S A L B A R E H G P O F N
 R W O O D S A I C I N T A Y L O R S P A T T O N
 T L D D R A G E R U A E B W E L L I N G T O N A
 E I R T L U O M A C A R T H U R M N O T S U O H



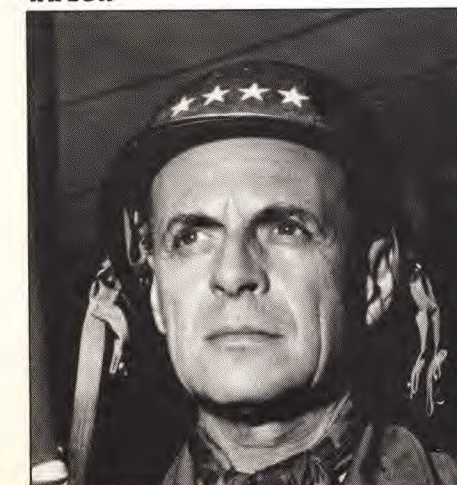
MOULTRIE



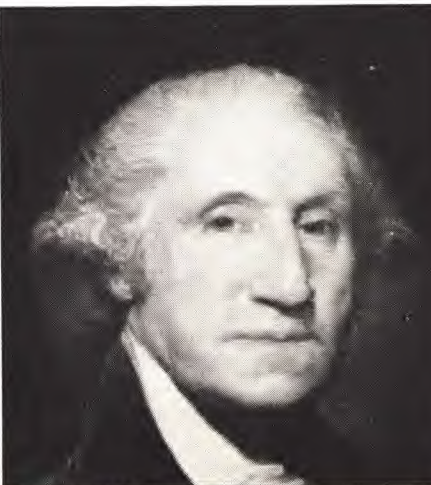
TAYLOR



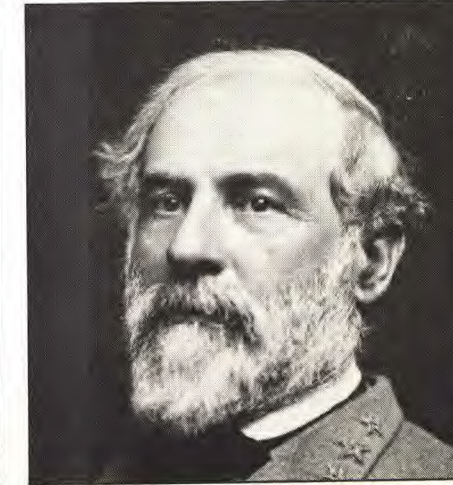
CHANG



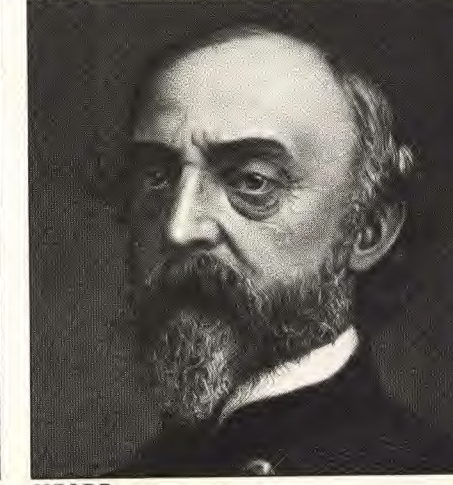
RIDGWAY



WASHINGTON



LEE



MEADE

fy(t)i

for
your
(typographic)
information

BY ALLAN HALEY

INTRODUCTION

MOST people think Johann Gutenberg invented printing. He didn't. Nor was he responsible for the invention of the printing press. In fact, contrary to a majority of history books, he didn't even invent movable type; it was first used in China hundreds of years before his time.

GUTENBERG developed a way to create in metal the many diverse letters used in European languages using an adjustable mold. (A much more complex task than making molds for the consistently square word symbols used in Korean.) Gutenberg's invention is so momentous it is ranked in stature with the creation of the wheel.

THE reason movable type is held in such high esteem is that its use made, for the first time, centuries of knowledge and information available to Western civilization. For the first time in history we were able to record, and interpret, our findings, and cross the boundaries of time and space. Movable type was a catalyst of the cultural and educational revolution which freed us from the Dark Ages. The invention of movable type made the

Renaissance possible, and paved the way for all modern technology.

IN the process, type has become one of our most effective and efficient communicators; few media have its range and capability. Yet type does not work by magic; it must be used properly to communicate best. Which is why fy(t)i was developed: to help those responsible for establishing and maintaining the quality of typeset communication to increase the effectiveness of that communication. fy(t)i will be a learning package aimed at helping those who work with type professionally to use type efficiently.

EACH fy(t)i feature will be devoted to a different aspect of the typographic spectrum. A wealth of pertinent information will be provided. Each section will be clear, concise, and heavily illustrated. Sections will be released in a sequence designed to best meet immediate and long-range informational needs.

THE goal of fy(t)i is to make the many facets of typographic communication easy to understand, simple to take advantage of, and rewarding to use.

PARTS OF A CHARACTER

"THE thingamajig with the little bump" could describe an automobile shift lever, a record player turntable, the ear and bowl of a lowercase *g*, or any number of a variety of other things. Using correct nomenclature is vital to communication—especially technical communication; which is why most people who use automobiles and record players would choose the correct terms to describe a shift lever or turntable; it makes for simpler, more efficient communication.



FOR the same reasons, if you use type, it makes sense to use the correct terms in your type-related communication. There are not that many terms to learn, and most have simple and obvious meanings. The terminology of type is not difficult—but it is necessary. Since letters are the foundation of all typographic communication, they are the logical place to begin to build your typographic vocabulary.



CONTRARY to most typographic terms, the parts of a character can appear to have somewhat arbitrary names. The ear of a *g* could just as well be called a "knob" or "handle." The names of the different parts of a character, however, have a long and well-documented history. Reams of paper have been consumed describing and identifying the various parts of the letterform; manuscripts exist which date back to the fifteenth century. Many of those terms, however, have become outdated or are too technical for normal use. What follows is a condensed version of many previous lists of letterform nomenclature. The twenty, or so, terms presented will provide you with enough letterform vocabulary for all but the most erudite of typographic discussions.

ARM—a horizontal stroke that is free on one end.

ASCENDER—the part of the lowercase letters *b, d, f, h, k, l* and *t* that extends above the height of the lowercase *x*.

BAR—the horizontal stroke in the *A, H, e, t*, and similar letters.

BOWL—a curved stroke which makes an enclosed space within a character. The bump on a *P* is a bowl.

COUNTER—the fully or partially enclosed space within a character.

DESCENDER—the part of the letters *g, j, p, q, y*, and sometimes *J*, that extends below the baseline.

EAR—the small stroke projecting from the top of the lowercase *g*.

HAIRLINE—a thin stroke usually common to serif typestyles.

LINK—the stroke connecting the top and bottom of a lowercase *g*.

LOOP—the lower portion of the lowercase *g*.

SERIF—a line crossing the main strokes of a character. There are many varieties.

SHOULDER—the curved stroke of the *h, m*, and *n*.

SPINE—the main curved stroke of a lowercase or capital *S*.

SPUR—a small projection off a main stroke; found on many capital *G*'s.

STEM—a straight vertical stroke, or main straight diagonal stroke in a letter which has no vertical strokes.

STRESS—the direction of thickening in a curved stroke.

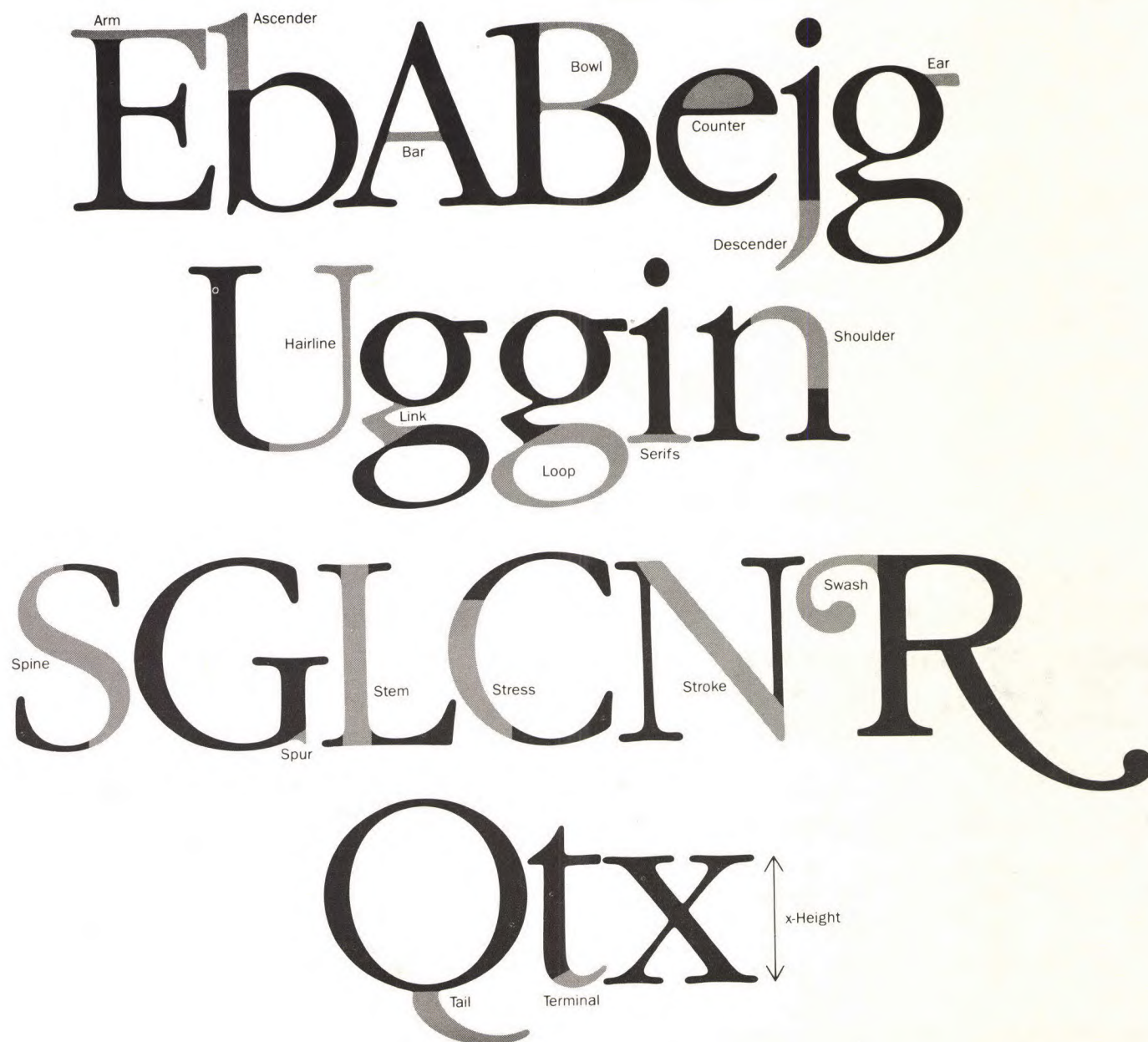
STROKE—a straight or curved line.

SWASH—a fancy flourish replacing a terminal or serif.

TAIL—the descender of *Q* or short diagonal stroke of the *R*.

TERMINAL—the end of a stroke not terminated with a serif.

X-HEIGHT—the height of the lowercase letters excluding ascenders and descenders.



COLLOQUIALISMS OF THE COFFEE SHOP

It's a generally accepted fact that, although English is the official language of the United States, not everybody in the U.S.A. speaks it quite the same way. Easterners sound different from Midwesterners, who sound different from Westerners. Nobody sounds quite like Southerners, and Bostonians make their own unique sounds. Beyond differences in pronunciation, vocabularies differ from region to region... from age group to age group... from occupation to occupation. One American phenomenon is the fast food restaurant, or "coffee shop," where counter men, chefs and fountain men (or women) speak a language all their own. Some of these expressions go back decades, and even here, some are strictly regional.

M.M.



BURN ONE

A HAMBURGER

ITC AMERICAN TYPEWRITER BOLD CONDENSED

ADAM & EVE ON A RAFT

TWO FRIED EGGS ON TOAST

ITC CHELTENHAM ULTRA CONDENSED

OVER EASY

FRIED EGGS TURNED OVER BRIEFLY

ITALIA BOLD

A COMBO DOWN

HAM AND CHEESE ON TOAST

ITC KORINNA HEAVY

A STACK

AN ORDER OF PANCAKES

ITC KABEL ULTRA

MOO JUICE

MILK

ITC FRANKLIN GOTHIC HEAVY

AC

AMERICAN CHEESE SANDWICH

ITC/LSC CASLON NO. 223 X-BOLD

AC DOWN

GRILLED AMERICAN CHEESE SANDWICH

ITC MACHINE BOLD

CB

CHEESEBURGER

ITC AVANT GARDE GOTHIC BOLD

**BURN THE
BRITISH**

TOASTED ENGLISH MUFFIN

ITC BENGUIAT BOLD

A MELT

GRILLED CHEESE SANDWICH

ITC BAUHAUS BOLD

BROWN COW

COLA DRINK WITH VANILLA ICE CREAM

ITC MANHATTAN

**WRECK
A PAIR**

TWO SCRAMBLED EGGS

ITC CLEARFACE BLACK

BROADWAY

CHOCOLATE SODA WITH COFFEE ICE CREAM

ITC SERIF GOTHIC BLACK

HOBOKEN

PINEAPPLE SODA WITH CHOCOLATE ICE CREAM

ITC TIFFANY HEAVY

CHICAGO

ALL PINEAPPLE SODA OR SUNDAE

ITC CHELTENHAM ULTRA

A FLOAT

ROOT BEER WITH VANILLA ICE CREAM

ITC/LSC BOOK X-BOLD ROMAN

**BLACK &
WHITE**

CHOCOLATE SODA WITH VANILLA ICE CREAM

ITC SOUVENIR BOLD

STRETCH ONE

A LARGE COKE

ITC FAT FACE

**A WHISKEY
DOWN**

AN ORDER OF RYE TOAST

ITC GARAMOND ULTRA CONDENSED

BLT DOWN

BACON, LETTUCE AND TOMATO ON TOAST

ITC CENTURY ULTRA CONDENSED

80 OR 81

A GLASS OF WATER

ITC/LSC CASLON NO. 223 X-BOLD

86

WE'RE OUT OF IT (RHYMES WITH NIX)

ITC FRANKLIN GOTHIC HEAVY

BLACK COW

CHOCOLATE SODA WITH CHOCOLATE ICE CREAM

ITC/LSC CASLON NO. 223 X-BOLD

A SHOT

A SMALL COKE

ITC BOOKMAN BOLD

BLONDE

COFFEE WITH CREAM

ITC ERAS ULTRA

**BOSSY IN
A BOWL**

BEEF STEW

ITC LUBALIN GRAPH BOLD

BRUNETTE

COFFEE WITH NO CREAM

ITC QUORUM BLACK

**A BOWL OF
BIRD SEED**

A BOWL OF CEREAL

ITC BENGUIAT GOTHIC HEAVY

WORKING

THE ORDER IS IN PREPARATION

ITC BOLT BOLD

A TEAM

TWO OF ANYTHING

ITC CENTURY ULTRA

A CROWD

THREE OF ANYTHING

ITC GARAMOND ULTRA

the metamorphosis of a book



"FAMILY ALBUM" COMBINES FAMILY PORTRAITS WITH DIARY NOTATIONS; THE PAPER IS HANDMADE AND ELEMENTS OF BINDING PROCESS ARE VISIBLE.

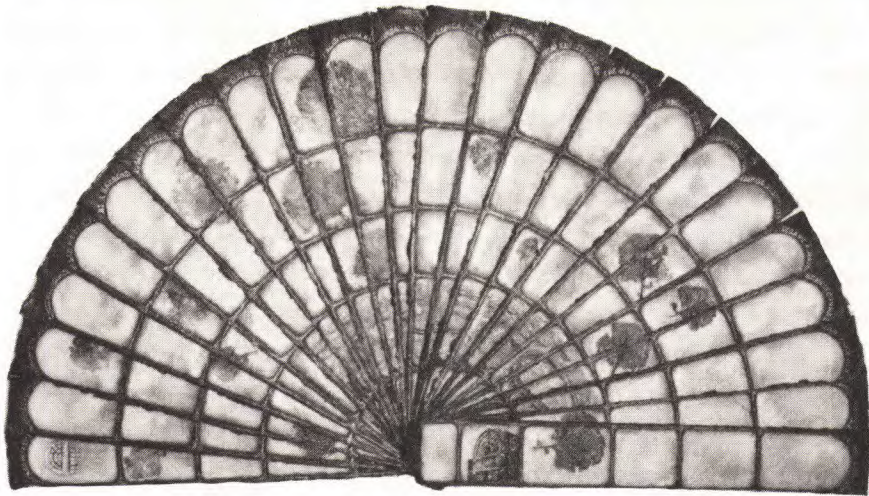
I first encountered Lois Polansky's work in the Alexander Millikin Gallery in New York City, and to be perfectly honest, I was perplexed. Here was an array of "creations"—kimonos, capes, skirts and similar forms that looked for all the world like liturgical garments, but weren't. There were also objects that looked like fans, but weren't; and books that looked like books, but weren't—at least not in the sense we normally think of books. Yet the assemblage of work, the luminous color, intricate design and cryptic notations on some pieces were intriguing enough to warrant a visit with Mrs. Polansky, and an explanation of her work.

Contrary to the enigmatic nature of her art forms, Lois Polansky is absolutely logical about what she does. Her dénouement of the evolution of her work is so intelligent and frank, it makes a fascinating story in and of itself.

Her career as an artist started prosaically enough at Queens College of the City University of New York. By her own account, she received an excellent education in the philosophy of art and theories of form and color. But the thrust of art education, in those days, was toward self expression and creativity...and away from training in specific skills. Something in Lois hankered for a mastery of techniques and agility with the basic materials of art. She sought out a private teacher and began to hone her skills in etching and lithography. From the printmaking experience, it was only natural she would be seduced into a course in papermaking. (Along with grinding your own pigments, you can't get much closer to basics than that.)

Lois dipped into a small inheritance from her grandmother and plunked down \$500 for a one-week course in Paper Making at Bennington College in Vermont. If she had any doubts about the venture, her confidence was restored when she found that Riva Castleman, a staff member of The Museum of Modern Art, and Kenneth Noland, the painter, were fellow students. Papermaking turned out to be an exhilarating experience. She worked enthusiastically, macerating cotton lintens, adding color and plant fragments for a variety of effects. But when the course was over, and she returned home with her handmade paper samples, they looked like nothing at all. In fact, she pronounced them ugly, and found it hard to justify the week away from her family, not to mention frittering away \$500 of her grandmother's diligently nurtured savings. But one day, as she sat examining her paper samples, she inadvertently arranged them in two piles, side by side. In a true flash of inspiration, she saw the most obvious use for them: paper was for making books! Thus began an adventure that took her far beyond her initial vision.

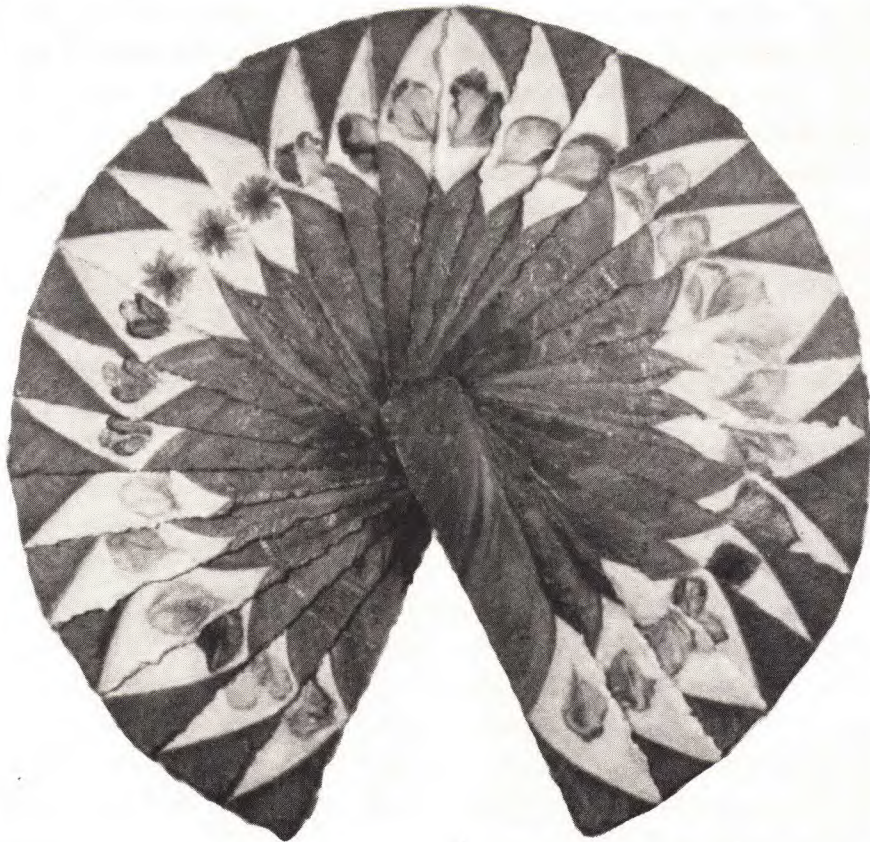
In her work process, Lois Polansky is like a great flowing river, with streams and springs feeding in from all directions. Everything that happens peripherally contributes to her constantly changing body of work. When she first embarked on her bookworks, the Women's Movement was in full swing. Lois read Colette and Simone de Beauvoir. She mulled over women's role in history...in contemporary society...in her own family. Her first book was a combination family album and personal diary. She combined her handmade paper with etchings of her grandmother and grandfather, and of her mother in stages of growing up. To the images, she added a running personal commentary. The book turned out to be not only a social and personal document, but also a folio of her etching techniques.



FANS DERIVED FROM EARLY BOOK FORM; LEAVES ARE SPLAYED TO REVEAL CONTENTS. *UPPER*: "THE CRYSTAL PALACE FAN" OF HANDMADE PAPER IMPREGNATED WITH LEAVES. *CENTER*: "THREE FLORAL FANTASIES;" A FAN WITH FLORAL PARTS IMPREGNATED IN HANDMADE PAPER. *BELOW*: A FAN, EXTENDED TO ALMOST



FULL CIRCLE, A FORERUNNER OF THE CAPE AND SKIRT FORMS THAT FOLLOWED. *OPPOSITE*: "THE HOLOCAUST ALBUM" DRAMATIZES THE CARNAGE OF THE HITLER ERA; ASH GRAY HANDMADE PAPER WITH CUTOUT VOIDS WHERE HUMAN IMAGES SHOULD BE.



Early on in her papermaking experiments, Lois recognized the possibilities of impregnating actual objects in her paper. Her second book was dedicated to the tree outside her living room window. In addition to etchings of the tree in its bare form and in full foliage, Lois impregnated leaves from the tree in the leaves of her book, to complete the story.

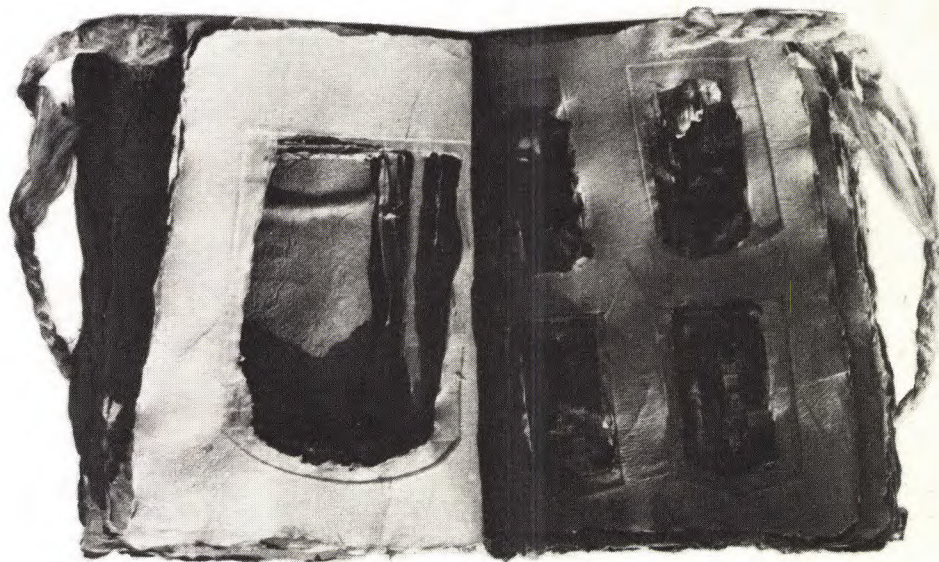
In another one of her bookworks, she impregnated flower forms, herbs, leaves and grasses—a symbolic representation of nature. She also alluded to social and historic events in some of her books. A Victorian book, for instance, is a synthesis of romantic flowers, ribbons and decorative embellishments, reminiscent of the era. In contrast, a Holocaust book is ashen gray, and the center of each page is cut out, like a family album with the people missing.

Not one to do anything in a half-baked way, Lois delved into the history of books and bookbinding. She learned that the first books were made of palm leaves with written notations on them. The leaves, fastened together at one end, could be spread out in a fan shape and read consecutively. (Hence the word “leaves” for pages of a book.) This discovery of the fan format had double significance for her. It provided her with another form for her bookworks, and solved the problem of how to display her work in a gallery, so that every page could be seen without being handled.

Her next series of books, in fan form, combined her hand-made paper with leaf and flower parts, and sometimes words and tidbits of personal ephemera crept into the designs also. She persisted with the fan motif, and variations of it, until the sight of a Japanese kimono, hung outstretched, set her off in yet another direction. She saw the kimono as something that, like a book, opened and closed...revealed and concealed...information.

And so she flowed—from books to fans...from fans to kimonos...from kimonos to capes...from capes to skirts—it is all a logical metamorphosis to her. In all of these forms she combines her papermaking, collage, etching, letterforms and trimmings. The work exudes a mystical quality that speaks of ancient rites and secret codes. Lois does not trouble herself with rational explanations of the pieces themselves. The truth is, she admits, it is all an excuse for making art—something she simply can't stop doing.

Marion Muller



Lois Polansky is represented by the Alexander Milliken Gallery in New York City. Her work has been exhibited internationally, and has made its way into corporate collections. Among them are: The International Paper Company, New York, NY; Johnson and Johnson Corp., New Brunswick, NJ; Citibank Corp., Philadelphia, PA; The Chemical Bank, New York, NY; The American Consulate, Leningrad, Russia.



A CALL FOR ENTRIES TO "THE FATE OF THE EARTH"...
EINLADUNG ZUM WETTBEWERB "DAS SCHICKSAL DER ERDE"...
LE CONCOURS "THE FATE OF THE EARTH"...

Entry Form / Teilnahmeformular / Bulletin De Participation
Please type or print neatly / Bitte mit Maschine oder in klarer Druckschrift schreiben / A taper ou a ecrire en caracteres d'imprimerie

PHOTOGRAPH: IMAGE BANK, P

Name of Entrant / Name des Teilnehmers / Nom et prénoms

Entrant's complete home mailing address / Vollständige Postanschrift / Adresse complète

Medium (ink, silk screen, gouache, pencil, etc.) / Medium (Tinte, Siebdruck, Gouache, Bleistift, usw.) / Technique utilisée (encre, silkscreen, gouache, crayon, etc.)

Typeface: ITC / Schrift: ITC / Caractère: ITC Size / Schriftgröße / Dimensions

School / Lehranstalt / Ecole

Instructor / Professor / Professeur

School's complete mailing address / Genaue Adresse der Lehranstalt / Adresse complète de l'école

This is the first in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&Ic, teacher, and concerned citizen of the world.

For this first competition the theme is *The Fate of the Earth*, the title of the book by Jonathan Schell that has made people the world over aware that nuclear proliferation could bring about extinction of the human race and of all life on earth except for some grasses, mosses, and insects.

Who can enter? Undergraduate, graduate or special students of bona fide art or graphic design schools or departments any place in the world.

The jury: Cipe Burtin, Louis Dorfman, George Lois, Paul Rand, and Bradbury Thompson.

Prizes: First prize, the Herb Lubalin medal and \$5,000. Second prize, \$2,500. Eight prizes of \$500 each. Certificates will be issued for all pieces selected for inclusion in the exhibition which will be held in the ITC Center in New York, in the Fall of 1985. The selected pieces will be featured in a special issue of U&Ic and it is possible that a book, an audio-visual or a film will be based on them.

School certification: Each entrant must submit a note from the school on the school's letterhead certifying that the entrant is a student.

Entry/hanging fees: None.

Format: Format is at the artist's/designer's choice—an advertisement, booklet, poster, blotter, game, sculpture, three dimensional piece—all are acceptable so long as the mandatory copy is included. Entries larger than 3' x 4' or heavier than 15 lbs. are not acceptable but color slides or reproduction quality photographic prints of them will be accepted. All typeset reading matter should be set in an ITC typeface. Calligraphic or handlettered reading matter will also be accepted. Photographic entries should be shot against a black background.

Copy: The theme of the competition is *The Fate of the Earth* and the following statement must appear in each piece submitted. The copy may be set in English or a language of the designer's choice.

THE FATE OF THE EARTH

"In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves."

—From *The Fate of the Earth* by Jonathan Schell

Point of view: The subjects of nuclear proliferation, of a nuclear freeze, of global disarmament are controversial. Entrants, by their graphic treatment, may express any point of view they hold. Pieces will be selected for graphics and for how well the chosen point of view is presented, not for the particular stand taken.

Artist/designer releases: All artwork submitted to this competition becomes the property of the International Typeface Corporation and cannot be returned. Students should make copies of their entries if they want a record of them. By submitting work, you are granting permission for ITC to use the art for any presentation or publication authorized by ITC. The designer/artist will receive proper credit for any piece that is reproduced.

Deadline for entries: All entries must be received by April 15, 1985.

Entry form: Please make copies of the entry form and attach one securely to each entry, preferably on the back or in a margin safely away from the design. If the entry is a slide or a small piece or a sculpture, print your name and a key number on the frame or the back or under the base and key it by number to an entry form.

Where to send: THE FATE OF THE EARTH
ITC Center, 2 Hammarckjold Plaza, NY, NY 10017 USA

Mailing/shipping: Costs to be borne by entrant. Please use protective mailers to ensure that artwork does not arrive damaged. All flat art should be sent unmounted. All entries must be able to withstand handling by exhibit personnel, jurors, and press photographers.

Postage/customs requirements: Please be sure the postage is adequate and that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs.

Dieses ist der erste Wettbewerb unter der Schirmherrschaft der International Typeface Corporation zum Gedächtnis an Herb Lubalin, den international berühmten grafischen Gestalter, Mitbegründer und Vorstandsmitglied von ITC, Schriftleiter von U&Ic, Lehrer und besorgten Weltbürger.

Das Thema dieses ersten Wettbewerbs ist *Das Schicksal der Erde* (The Fate of The Earth), Titel des Buchs von Jonathan Schell, das Leser in der ganzen Welt warnt, daß nukleare Proliferation zur Vernichtung der menschlichen Rasse und alles Lebens auf der Erde — mit Ausnahme einiger Gräser, Moose und Insekten — führen könnte.

Wer kann teilnehmen? Studenten an Kunstschulen oder Hochschulen mit Abteilungen für grafische Gestaltung in der ganzen Welt.

Die Jury: Cipe Burtin, Louis Dorfman, George Lois, Paul Rand und Bradbury Thompson.

Preise: Erster Preis ist die Herb-Lubalin-Medaille und \$5000. Zweiter Preis \$2500. Acht Preise von je \$500. Für jede Arbeit, die für die Ausstellung im ITC Center in New York im Herbst 1985 ausgewählt worden ist, wird eine Urkunde ausgestellt. Außerdem werden diese Arbeiten in einer Sonderausgabe von U&Ic veröffentlicht werden, und es ist möglich, daß sie Gegenstand eines Buchs, Films oder audio-visuellen Programms werden.

Beglaubigung der Schule: Jeder Teilnehmer muß eine Bescheinigung mit dem Briefkopf seiner Lehranstalt vorlegen, die bestätigt, daß der Teilnehmer ein Schüler/Student ist.

Teilnahmegebühr: Keine.

Format der Eingabe: Die Art des Entwurfs steht dem Teilnehmer frei. Eine Anzeige, Broschüre, ein Plakat, Werbezetteln, Spiel oder eine Skulptur... alle werden angenommen, so lange sie den vorgeschriebenen Text enthalten. Arbeiten, die größer als 90 x 120 cm oder schwerer als 7 kg sind, können nicht angenommen werden. Diapositive oder druckreife Fotografien solcher Arbeiten sind jedoch akzeptabel. Gedruckter Text muß in einer ITC-Schrift gesetzt sein. Kalligraphische oder handgeschriebene Entwürfe werden ebenfalls angenommen. Fotografische Eingaben müssen einen schwarzen Hintergrund haben.

Text: Das Thema des Wettbewerbs ist *Das Schicksal der Erde*, und das folgende Zitat muß auf allen eingereichten Arbeiten erscheinen. Der Text kann in Englisch oder in jeglicher vom Entwerfer gewünschter Sprache gesetzt werden.

THE FATE OF THE EARTH

"In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves."

—From *The Fate of the Earth* by Jonathan Schell

Designthema: Das Thema der nuklearen Proliferation, eines nuklearen Rüstungsstopps und weltweiter Abrüstung ist sehr umstritten. Teilnehmer am Wettbewerb können mit ihrer Arbeit jeglichen Standpunkt vertreten. Die Stücke werden nicht aufgrund eines vertretenen Standpunktes ausgewählt, sondern aufgrund der Art und Weise, wie dieser Standpunkt grafisch dargestellt wird.

Freigabe durch den Künstler: Alle für den Wettbewerb eingereichten Arbeiten werden das Eigentum der International Typeface Corporation und können nicht zurückgegeben werden. Wettbewerbsteilnehmer, die einen Nachweis ihrer Arbeit wünschen, werden gebeten, eine Kopie anfertigen zu lassen. Durch das Einreichen einer Arbeit wird Erlaubnis gegeben, diese künstlerische Arbeit für jegliche Darstellung oder Veröffentlichung zu gebrauchen, die von ITC genehmigt wird. Für jedes veröffentlichte Stück wird dem Urheber die gebührende Anerkennung gegeben.

Annahmeschluss: Alle Eingaben müssen bis 15. April 1985 eingegangen sein.

Wettbewerbsformular: Wir bitten darum, eine Kopie des Formulars zu machen und an jeder Eingabe zu befestigen, wenn möglich an der Rückseite oder am Rand in einiger Entfernung vom Entwurf. Im Falle von Diapositiven oder Skulpturen, bitte Name und eine Identifizierungsnummer am Rahmen, auf der Rück- oder Unterseite anbringen und diese Nummer im Wettbewerbsformular wiederholen.

Anschrift: Bitte einsenden an THE FATE OF THE EARTH
ITC Center, 2 Hammarckjold Plaza, NY, NY 10017 USA

Versandkosten: Die Kosten des Versands sind vom Wettbewerbsteilnehmer zu tragen. Bitte sichere Verpackung benutzen, um zu verhindern, daß die eingereichten Arbeiten beim Transport beschädigt werden. Flache Stücke sollten nicht aufgezogen werden. Alle Stücke müssen häufigem Anfasen und Herumreichen durch Ausstellungspersonal, Preisrichter und Pressefotografen standhalten können.

Porto/Zollvorschriften: Bitte darauf achten, daß die Einkendungen mit genügend Porto und den erforderlichen Zollformularen versehen sind, damit sowohl beim Versand als auch beim Eintreffen in den USA keine Schwierigkeiten entstehen. Die Aufschrift "Material for Contest. No Commercial Value" ist normalerweise für die Erfordernisse der hiesigen Zollbehörden genügend.

Voici le premier concours dans la série Herb Lubalin International Student Design Competitions organisée par International Typeface Corporation en hommage à Herb Lubalin dont elle veut perpétuer le souvenir: parce qu'il était un graphiste célèbre dans le monde entier; parce qu'il était le fondateur et le doyen de ITC; l'éditeur de U&Ic; un enseignant exemplaire et un citoyen responsable de la Planète Terre.

Ce premier concours aura justement pour thème le titre du livre *The Fate of the Earth* (Le destin de la Terre) de Jonathan Schell, qui a fait comprendre dans le monde entier que la prolifération nucléaire pourrait bien détruire la race humaine et effacer toute trace de vie sauf quelques herbes, mousses ou insectes.

Qui peut participer? Les étudiants, diplômés ou non, et les boursiers inscrits auprès d'une école d'art ou dans la section graphique d'une école n'importe où dans le monde.

Le jury: Cipe Burtin, Louis Dorfman, Georges Lois, Paul Rand et Bradbury Thompson.

Les prix: Le premier prix consiste en la médaille Herb Lubalin, plus \$5000. Le deuxième prix, \$2500. Viennent ensuite huit prix de \$500 chacun. Des attestations seront données pour tous les envois qui auront été retenus pour l'exposition qui se tiendra au ITC Center à New York en automne 1985. Ils seront également publiés dans un numéro spécial de U&Ic, et il est bien possible qu'on en fasse un livre, un film ou une vidéo-cassette.

Garantie: Tout envoi doit être accompagné d'une attestation écrite à l'en-tête de l'établissement ou l'étudiant poursuit ses études.

Droits d'inscription: Néant.

Format: Le format et la présentation sont au choix du participant: annonce, brochure, affiche, agenda, jeu, sculpture ou tout autre objet tri-dimensionnel, peu importe, dès l'instant où le texte imposé y figure. Les dimensions supérieures à 90 x 120 cm, les poids supérieurs à 6,795 kilos sont exclus. Mais on peut envoyer des reproductions sous forme de diapositives ou de photos en couleurs de bonne qualité. Tous les textes doivent être composés en caractères ITC. Seront également acceptés les textes calligraphiés ou dessinés. Pour les photos, un fond noir s'impose.

Texte imposé: Le thème est *The Fate of the Earth* et le texte suivant doit figurer dans tout envoi, en anglais ou dans toute autre langue au choix du participant:

THE FATE OF THE EARTH

"In weighing the fate of the earth and, with it, our own fate, we stand before a mystery, and in tampering with the earth we tamper with a mystery. We are in deep ignorance. Our ignorance should dispose us to wonder, our wonder should make us humble, our humility should inspire us to reverence and caution, and our reverence and caution should lead us to act without delay to withdraw the threat we now pose to the earth and to ourselves."

—From *The Fate of the Earth* by Jonathan Schell

Question d'opinion: En matière de prolifération nucléaire, de désarmement et de mettre fin aux expériences atomiques, les opinions sont partagées. Chaque participant est libre d'exprimer la sienne par la manière dont il traite le thème et le texte imposés. Les envois seront jugés sur leurs qualités graphiques, sur l'habileté de leur présentation et non sur l'opinion exprimée.

Les concours: Tous les travaux qui seront soumis à ce concours deviennont la propriété de l'International Typeface Corporation et ne seront pas retournés. C'est aux participants à faire les copies qu'ils veulent en conserver. En nous utilisant vos travaux vous nous cédez le droit de les utiliser sans n'importe quelle forme et dans n'importe quelle publication autorisée par ITC. Le nom du créateur accompagnera toute reproduction qui sera faite d'un envoi quelconque.

Délais: Tous les envois doivent nous parvenir pour le 15 avril 1985.

Bulletin d'inscription: Veuillez faire autant de copies du bulletin d'inscription qu'il y a de travaux que vous voulez nous faire parvenir. Fixez-en une, de préférence au dos de chaque envoi, ou bien en marge du projet. S'il s'agit d'une diapositive, d'un objet de petite dimension ou d'une sculpture, imprimez votre nom et un numéro de code sur l'encadrement, au dos ou sur le socle, et ajoutez le numéro de code à votre nom sur le bulletin d'inscription.

Adresse: THE FATE OF THE EARTH
ITC Center, 2 Hammarckjold Plaza, NY, NY 10017 USA

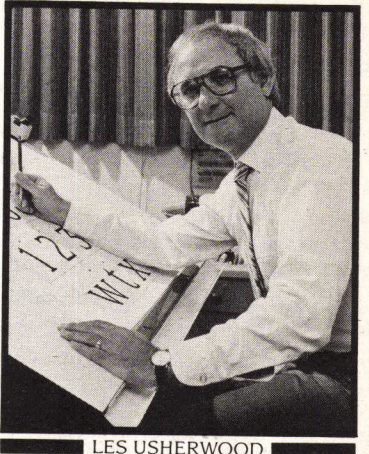
Expédition: Les frais de port sont à charge des participants. Veillez au conditionnement afin que vos envois nous arrivent en bon état. Tout ce qui est à plat doit être envoyé non encadré. Tout envoi quel qu'il soit doit pouvoir résister aux manipulations du jury, du personnel d'exposition et des photographes de presse.

Frais de port. Douane: Veuillez affranchir correctement et n'omettez aucune des informations et des formalités douanières qui permettront à votre envoi de quitter votre pays et de nous parvenir aux Etats-Unis.

La formule: OBJET DE CONCOURS—SANS VALEUR VENAŁE, facilitera le passage en douane.

ITC ILLIE AAWOODTM
ITC ILLIE AAWOODTM
ITC ILLIE AAWOODTM
ITC ILLIE AAWOODTM

WHAT'S NEW FROM ITC
ITC LEAWOODTM



LES USHERWOOD

ITC Leawood™ is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:



These new typefaces will be available to the public on or after February 15, 1985, depending on each manufacturer's release schedule.

ITC Leawood marks a special place in the history of ITC typeface releases. It is the first typeface that ITC has created as a joint effort of type design talent and computer technology.

The design of ITC Leawood was begun by the late Les Usherwood. His untimely death, however, interrupted the project with only a small portion of the work completed. Usherwood's talented staff was able to continue his work, and provided ITC with the basic alphabet design in two extreme weights with their corresponding italic counterparts. Under close direction and careful guidance, the skilled technicians and Computer Aided Design (CAD) capabilities of a major typographic software house developed the intermediate weights. The CAD system also allowed subtle and far-reaching design changes to be made with comparative ease.

The result is a typeface family which, we believe, would have satisfied Les Usherwood's demanding quality standards and discriminating taste while it, at the same time, retains the spirit and personality of his original drawings.

ITC Leawood has small, yet well-defined serifs which aid readability and allow close character fit. Much like Optima, character strokes are stressed and have a slight flare. As in other Usherwood designs, the ascenders in ITC Leawood are somewhat taller than the capitals. This design trait allows classic typeface proportions and a large x-height.

The italic is unusual in that it combines the qualities of an inclined roman and a true cursive. The lowercase m, n, g and e reflect the roman design; while the a, b, f and y are based on more free-flowing letterforms.

ITC Leawood is the second ITC release from Les Usherwood. It was preceded by ITC Usherwood in 1983. Born in England, Les Usherwood was the founder and President of Typsettra in Toronto, Canada.

ITC LEAWOOD™
 ITC LEAWOOD™
 ITC LEAWOOD™
 ITC LEAWOOD™

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 WXYZabcdefghijklmnop
 hijklmnopqrstuvwxyz
 1234567890&
 1234567890\$¢f£
 %ÇØÆŒßçøäë
 ôefffi|ffl~°(.,:;!?
 !'"/#*)[†‡§»«12345
 67890]aeilmnorst

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZabcdef
 ghijklmnopqrst
 uvwxyz1234567
 890&123456789
 0\$¢f£%ÇØÆŒ
 ßçøäëôefffi|ffl
 ~°(.,:;!?!'"/#*)[†
 ‡§»«1234567890]
 aeilmnorst

ABCDEFGHIJKL
 MNOPQRSTUVWXYZ
 WXYZabcdefghijklmnop
 hijklmnopqrstuvw
 xyz1234567890&
 1234567890\$¢f£%
 ÇØÆŒßçøäëôeff
 fi|ffl~°(.,:;!?.!'
 !'"/#*)[†‡§»«1234567890]
 aeilmnorst

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZabcdefg
 hijklmnopqrstu
 vwxyz12345678
 90&1234567890
 \$¢f£%ÇØÆŒß
 çøäëôefffi|ffl
 ~°(.,:;!?.!'/#*)[†
 ‡§»«1234567890]
 aeilmnorst

BOLD

ABCDEFGHIJK
 LMNOPQRSTU
 VWXYZabcdef
 ghijklmnopqrs
 tuvwxxyz12345
 67890&123456
 7890\$çf£%ÇØ
 ÆŒßçøæœff
 fi fl ffi ffl ~ ° (.,:;!?.!"
 "'-/#*) [†‡§»«123
 4567890] aeilmnorst

BLACK

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZabc
 defghijklmnop
 qrstuvwxyz12
 34567890&12
 34567890\$çf
 £%ÇØÆŒßç
 øæœfffi fl ffi
 ~ ° (.,:;!?.!" "'-/#*) [
 †‡§»«1234567890]
 aeilmnorst

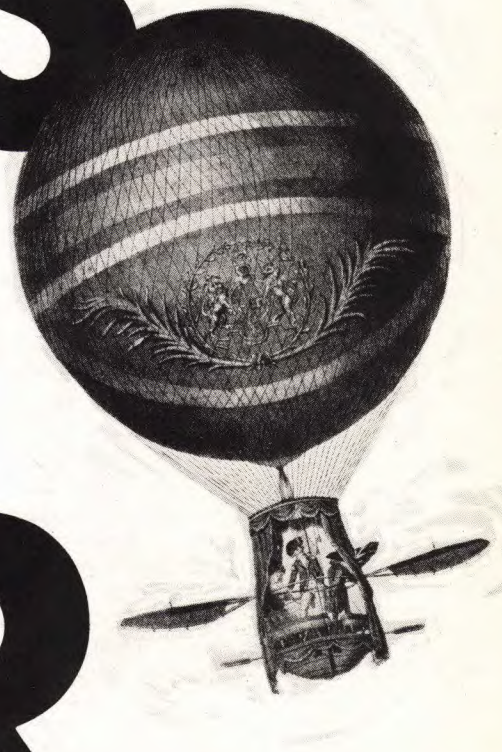
BOLD ITALIC

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZabc
 defghijklmnop
 qrstuvwxyz123
 4567890&1234
 567890\$çf£%
 ÇØÆŒßçøæœ
 ffi fl ffi ffl ~ ° (.,:;!?
 ?." "'-/#*) [†‡§»«
 1234567890]
 aeilmnorst

BLACK ITALIC

ABCDEFGHIJ
 KLMNOPQRS
 TUVWXYZabc
 defghijklmno
 pqrstuvwxyz1
 234567890&1
 234567890\$ç
 f£%ÇØÆŒß
 çøæœffi fl ffi
 ° (.,:;!?.!" "'-/#*) [†
 ‡§»«1234567890]
 aeilmnorst

THE UPS & DOWNS OF THE HOT-AIR BALLOON



IT WAS BOUND TO HAPPEN

The more our technology speeds, automates, and removes us from our daily tasks, the more we seem to delight in old-fashioned labors we can dig our hands into and manipulate by ourselves. Electronic typewriters and word processors touched off a renaissance of calligraphy. Pre-packaged, ready-to-eat meals whetted our appetites for home-baked bread and home-grown bean sprouts. And now, in an age when missiles, rockets and space ships are launched by pushbutton, we are witnessing a craze for the most elementary, do-it-yourself form of air travel—the hot-air balloon.

IT ALL STARTED IN FRANCE,

well over a hundred years before the Wright brothers lifted their wobbly little flying machine off the ground in the United States. Although legends and myths and designs for hypothetical flying contraptions can be traced back to ancient civilizations, the first actual

man-made aircraft was a balloon, constructed by Joseph and Etienne Montgolfier, in France, in the early 1780s.

A capsule history of ballooning, pieced together from various sources, goes this way: The Montgolfier brothers were partners in a paper manufacturing business, and always on the lookout for new uses for their product. One November day, in 1782, Joseph—a man with an inventive turn of mind—was inspired by something he noticed in his fireplace. He observed that smoke, rising from the flames, carried bits of paper up with it. On the spot, he constructed a miniature cloth balloon from some scraps borrowed from his landlady, filled it with hot smoke and watched it flutter aloft. From that simple model he and his brother, Etienne, started to experiment, using paper bags filled with smoke. They soon discovered it was not the smoke, but the heated air that provided the lift for their miniature balloons. They went on to construct a full-scale balloon made of linen with a lining of paper. By June of 1783, their first hot-air balloon was completed and ready for a test run. They inflated it with air heated by a fire that was fed with sheep's wool and damp straw, which provided heat and a controllable flame. The balloon took off and rose some 6,000 feet into the air, to the amazement

and delight of the enormous crowd that had turned out to watch the launching in the Montgolfiers' home town of Annonay.

When news of their accomplishment reached the Academy of Sciences in Paris, its members prevailed upon the brothers to produce a balloon capable of manned flight. This they did; but King Louis XVI mandated that animals should take the risk before humans did, and so a sheep, a duck and a rooster were the first airborne travelers. They were launched from Versailles, in September 1783, and enjoyed (?) free flight for eight minutes, landing two miles from their starting point.

At the same time that the Montgolfier brothers were experimenting with hot-air balloons, a physicist at the Académie Française, Jacques Charles, was investigating the lifting power of hydrogen gas, which had recently been discovered. Working with the Robert brothers, a pair of mechanics, the three men constructed and launched a gas balloon on August 27th—a month before the Montgolfier demonstration. This was truly an advancement in air travel, for the balloon took off and floated for 15 miles before it came to rest in a peasant's field. More terrified than impressed, the farmers attacked and destroyed the behemoth, just as we might do today with an intruder from outer space.

THE STAGE WAS SET FOR HUMAN FLIGHT

The spectacular demonstrations of the hot-air and gas balloons aroused public interest and private adventurers. One young scientist, Pilâtre de Rozier, volunteered to take the first manned voyage. On November 21, 1783, he and an army major, the Marquis d'Arlandes, were launched in a Montgolfier hot-air balloon, from the Bois de Boulogne, with Louis XVI and Marie Antoinette in attendance. This remarkably successful flight (they stayed aloft for 25 minutes) was also a near disaster, as sparks from the fire ignited the balloon, and the two aeronauts spent the nightmarish voyage beating out the flames. They returned to earth safely, though minus a few crucial garments and their composure.

Not to be outdone, on December 1st of the same year, Jacques Charles and one of the Robert brothers launched another of their hydrogen balloons from the Tuileries gardens in Paris. It rose 9,000 feet in the air and landed, two hours later, 27 miles away. This was serious flight, and ballooning soon became the craze of Europe.



PHOTOGRAPH COURTESY JERRY YOUNG

FANCIFUL AND UNRESTRAINED

It is hard to name another field of human activity in which both science and esthetics are so intimately joined. The ingenuity and experimentation with the design of the balloons was matched by the elaborate and fanciful decorative accoutrement. Some designers used multiple balloon assemblages, combining gas with hot-air units. Some augmented their balloons with mechanical beating wings. Others resorted to constructions that resembled ships at sea, and provided oars for the aeronauts to help them direct their flight. The surfaces were colored and decorated lavishly with garlands and tassels resembling jeweled, giant-sized Fabergé easter eggs.

Not only did people turn out full force for the launchings, but balloons occupied their minds and every aspect of their daily lives. Balloon motifs appeared on tableware, in clock designs, on bookbindings, in coiffures and wall decorations, and so on.

BALLOONING, A BLOSSOMING BUSINESS

As one might expect, such a popular entertainment was bound to be turned into a profitable commercial enterprise. Two men, Jean Pierre Blanchard and Vincenzo Lunardi, were responsible for providing many ballooning spectacles throughout Europe and England. They arranged for exhibition flights, enhanced with parachute jumps, and for daring crossings of the English Channel. And during one of these crossings that the courageous Pilâtre de Rozier, the first man to be airborne, would also become the first man to die in the air—when his hydrogen balloon blew up over the Channel.

As flights intensified, so did accidents, and for a while the enthusiasm for ballooning became

somewhat subdued. But great showmen were not about to let the enterprise die. The peak period in aeronaut exhibitions came after 1850, when two French families, the Godards and the Poitevins, competed for attention with their daredevil stunts aloft. The acts included ballerinas, acrobats and fancy horseback hijinks. In London, the balloon craze gave birth to toy rubber balloons for children, and also the largest vehicular balloons ever to be constructed at that time.

For all the fun and games balloons provided, they were not useful for travel. They could be manipulated up and down, but for horizontal movement they were at the mercy of the winds. Not until the turn of the century, when Count von Zeppelin, a retired German cavalry officer, integrated the internal combustion engine with balloon design, did a balloon-type vehicle become feasible for commercial travel. His design, a series of balloons enclosed in a rigid framework, was called a dirigible, but such airships were popularly referred to as “zeppelins.”

ASIDE FROM SPORT AND ENTERTAINMENT,

balloons were actually put to limited but practical use by scientists and the military. Scientists studying weather conditions have used balloons, equipped with appropriate instruments, to measure wind velocities, temperature and the chemistry of the atmosphere. Military uses for balloons go back as far as the Napoleonic Wars in Europe. Then, and also during the American Civil War and the Boer War in South Africa, gas balloons hovered over battlefields. Out of range of enemy, they could float for hours, locating enemy positions and surveying the course of battle. They also provided an excellent perch for mapping terrain. As recently as World War II, England launched barrage balloons, tethered at 10,000 ft. by strong metal cables, to form a curtain of steel across the sky to interfere with enemy aircraft attacks.

AFTER 160 YEARS, OUT WITH A BANG

Although hot air, gas and motor driven balloons of varying designs were in production and use for 160 years, their life span came to an abrupt end in the early 1940s. There were several reasons. The disastrous explosion of the Hindenburg—a helium-filled “zeppelin”—in 1937, cast a pall over that form of air travel. Secondly, airplane design had advanced mercifully. Finally, hydrogen was highly flammable, and helium was in short supply and expensive. Other than the tethered barrage balloons hovering over the English coast, there was virtually no balloon activity anywhere in the world during World War II.

THE COLD WAR AND THE HOT-AIR REVIVAL

Oddly enough, it was during the cold war of the 1950s that hot-air ballooning had its rebirth, due mainly to the efforts and enthusiasm of one man, Ed Yost. Yost, an engineer, was employed by a company engaged by Radio Free Europe to drop propaganda leaflets behind the Iron Curtain. In the process of developing a balloon to carry their payload of leaflets, without using expensive helium or inflammable hydrogen, Yost experimented with a plumber's blowtorch to provide the heat and the lift. In a succession of experiments, he increased the number of blowtorches and the size of the balloon, until he reached an equation that could easily lift a man into the air.

In 1956, Yost formed his own company, Raven Industries, with three other partners. Their business was the construction of high altitude balloons, and it happened, the U.S. Office of Naval Research took an interest in Yost's work on the premise they could use his man-carrying

balloons for coastal surveillance. For a while they funded his research, and Yost and his partners focused their investigations on a variety of burners and the emerging new synthetic fabrics that were light, tough, flame-resistant and reusable. When, after a few years, the Navy cancelled their project and the funding, Yost and his partners were too committed to their venture to let go. They saw the potential for hot-air ballooning as a sport to rival parachute-jumping and hang-gliding. And in the fall of 1960, when Ed Yost lifted off in a 40,000 cubic ft. balloon near Sioux Falls, South Dakota, it stayed aloft for half an hour, it was the first blast in the revival of hot-air ballooning.

In 1963, Yost teamed up with Don Piccard, an experienced gas balloonist, and together they made the first crossing of the English Channel by hot-air balloon. Yost, Piccard, and another American, Tracy Barnes, are directly responsible for reviving the hot-air balloon craze. All three men have designed balloons approved by the Federal Aviation Administration, and have promoted hot-air ballooning throughout the world. They literally “lit the fire” that started it up. From a dozen active balloons in the mid-60s, the number grew to 500 in the mid-70s, and today there are well over a thousand in the United States alone—and more than twice that many certified pilots.

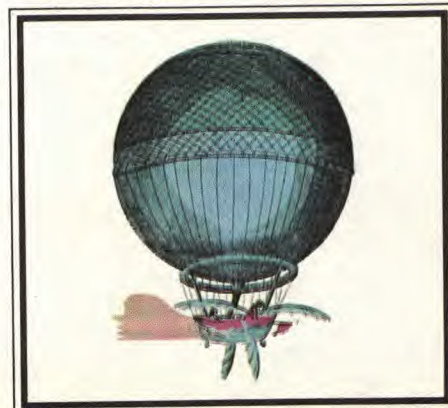
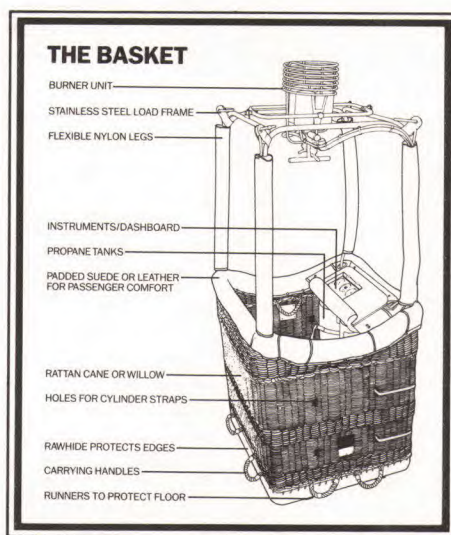
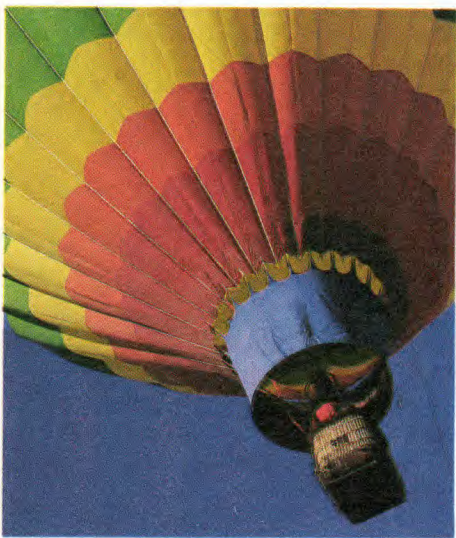


ILLUSTRATION COURTESY NEW YORK PUBLIC LIBRARY WINDS ACROSS THE CHANNEL—1785—PIERRE BLANCHARD

THE ANATOMY OF A HOT-AIR BALLOON

Hot-air balloons operate on the very simple principle that hot air is lighter than cold air, and in the presence of cooler air, the hot air rises. That was the simple discovery made by Joseph Montgolfier, and the basic design of hot-air balloons today is not too different from his original one. The major advancements have been in the materials modern science has made available.



THE ENVELOPE is the professional term for the fabric part, which most people refer to as the balloon. Literally it is an envelope that encloses and holds the air. Thanks to the new synthetic fabrics, nylon, dacron and polyester, modern day balloonists have the advantage of durable, non-porous, flame-resistant, lightweight envelopes. The synthetics can withstand temperatures of 250-300 degrees Fahrenheit, and 50-70 pounds of air pressure per square inch. They are so light in weight that the 1200 yards of fabric that go into an average envelope weigh only between 120 and 165 pounds, and fold into a three-foot-square carrying case.

The envelopes are, on the average, 60 feet in diameter and 80 feet long. They are constructed in vertical panels, called gores, and there may be anywhere from 8 to 32 or more. The seams are double folded and double stitched. Reinforcing these seams, from the apex of the envelope to the mouth, are supporting load tapes, each with a 4,000 lb. test strength. These tapes interconnect

with steel cables that connect to the passenger compartment; it is the tapes that support most of the weight of the basket and passengers. In addition to the vertical seams and load tapes, there are also similar horizontal divisions which add structural strength, though they are not as crucial as the vertical supports.

Envelopes are also equipped with venting systems which the pilot must have to expel hot air and let cool air in as necessary. Some vents pop out the top of the envelope. Some resemble mushroom-type valves located at the apex of the envelope, just inside the opening. Others are flap arrangements worked into the vertical seams. In all cases pilots operate the vents by pull cords, as necessary.

To spectators, the most noticeable features of the envelopes are the exuberant colors and designs—the chevrons, stripes and herringbone patterns. Actually, the colors are not so capricious as they are practical. Strong dark colors are often chosen to help absorb the rays of the sun and

maintain the internal heat and buoyancy of the envelope.

Just below the envelope, between the base and the burner, there is an additional panel of cloth called the skirt. It is made of fireproof material, and its purpose is to keep the flame of the burner from being distorted by prevailing winds.

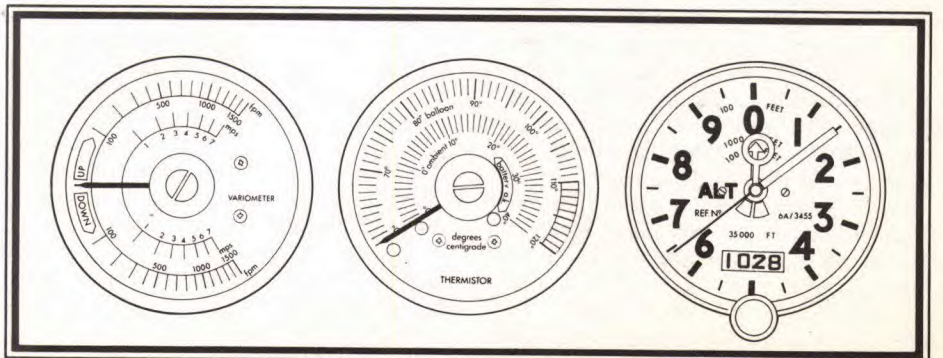
THE BASKET is the cockpit and passenger compartment. It may be constructed of aluminum, steel tubing, heavy canvas or traditional wicker, just as the name "basket" implies. The floors are made of heavy plywood, with sturdy wooden skids on the under side to protect the bottom from impact on landings. The upper rim of the basket is foam-padded and lined with suede or leather for the passengers' comfort. The lower, outer rim, is edged in rawhide to protect the basket itself. Baskets are equipped with handles for carrying by the ground crew. The basket has a stainless steel superstructure or load frame which supports the propane burners, and the whole arrangement is attached to the envelope by stainless steel cables.

PROPANE BURNERS. These enlarged versions of a plumber's blowtorch, are located on the harness-like superstructure above the basket. They provide flame to heat the air in the envelope. The fuel used is propane, liquefied petroleum gas,

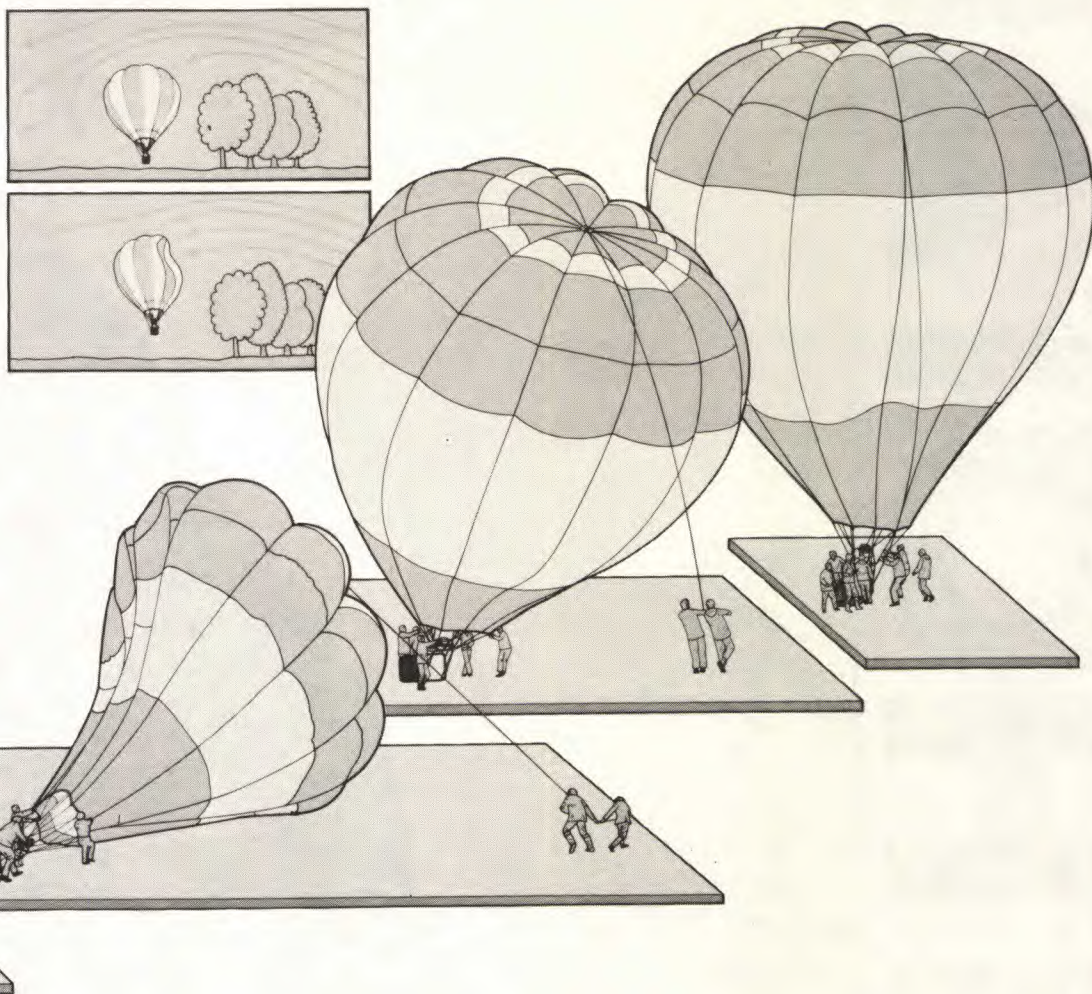
which is stored in fuel tanks in the basket. Each burner has its own valve and operating system to control the flow of gas and size of the flame. The burners are often gimballed—set in a rotating cradle-like arrangement—so the pilot can direct them accurately even when the envelope leans in the wind.

FUEL TANKS. As with the burners, two or more are carried in flight. Rectangular tanks are strapped to the floor and equipped with a cushion on top to make a seat for a passenger. Cylindrical aluminum tanks, when used, are strapped to the corners of the basket.

INSTRUMENTS. The entire instrument panel of a hot-air balloon consists of three simple devices: An altimeter to indicate altitude. (Prior to lift-off, the pilot must set the altimeter at the field elevation, as the instrument indicates height above sea-level; and without this adjustment, he would have a false reading. A second instrument is the vertical speed indicator which indicates the rate of ascent and descent. This is an extremely valuable instrument because it is very difficult to gauge speed at high altitudes. The third necessity is a temperature gauge. The instrument panel may be permanently installed in a corner of the basket, or carried aboard separately in a self-contained package.



HOW IT WORKS



Going up and down in a hot-air balloon is a fairly simple, clean cut operation. To go up, you fill the envelope with sufficient hot air to displace the surrounding cooler air... and off it goes. To descend, you reduce the hot air by venting, to introduce cool air into the envelope. Going sideways—toward a destination—is another matter. Aeronauts have no steering mechanism. They must rely on wind currents to take them where they want to go. The challenge for a pilot is not to drift along with any ill wind that blows, but to explore the wind direction at different altitudes. That's why pilots live by the passwords: Right with height, which obviously means that to find the right wind current, you must find the right altitude at which to float. Hot-air ballooning is essentially a matter of controlling your ups and downs.

TO LAUNCH. Aside from the balloon, the next most important possession of an aeronaut is a good ground crew—five or six able-bodied men, plus a car. Without them, no aeronaut can get off the ground.

First, the 160 pounds or so of envelope must be dumped out of the storage bag and spread out on the ground. Next, with the basket lying on its side, the cables must be connected to the burner assembly.

The fabric is then spread out, and with several members of the crew at the apex, and others at the throat, they hold it taut while cold air is pumped through the mouth by a gasoline-driven blower. When the envelope is packed with air, the pilot ignites the propane and blasts bursts of hot air through the throat opening. When nearly inflated, the pilot enters the balloon and inspects the condition of the envelope and carefully not to damage the fabric with his shoes. The crew now has its hands full controlling the monster plaything which, though it floats like a feather in the breeze, is an ungainly leviathan on the ground. The members of the crew, hanging on firmly, walk it into an upright position and hold it down while the passengers and pilot take their places in the basket. When the pilot checks out all his equipment and gives the signal, the crew lets go of the basket, and the balloon immediately drifts off in

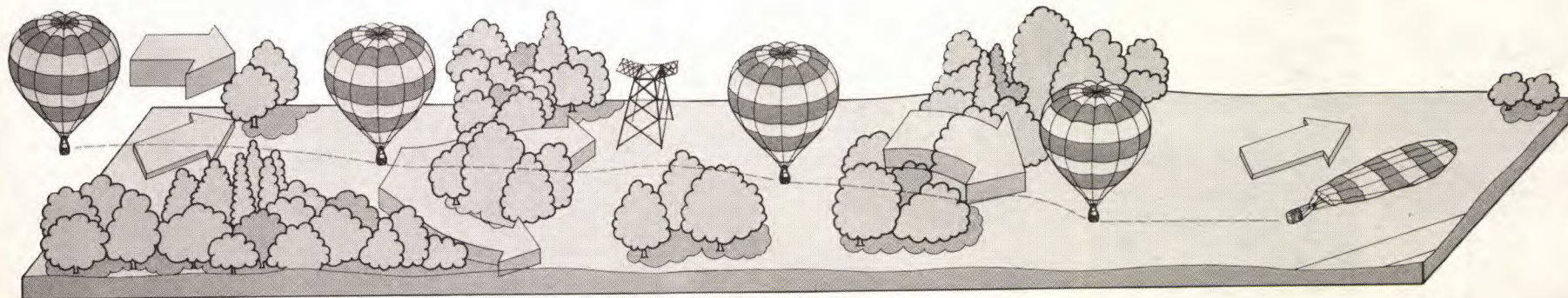
the direction of the prevailing wind.

MANEUVERING. If you don't like where you're going, you have plenty of time to change your mind. There are no quick stops or sharp turns with a balloon. You maneuver in slow motion. The sky is just an ocean of air, with layers, or currents, of wind running in different directions, at different speeds. If the pilot doesn't like the direction at one altitude, he tries another. To climb higher, he uses his propane burner to inject a few more blasts of hot air into the envelope. To descend to a lower level, he uses the vent to release hot air and admit cool air in its place.

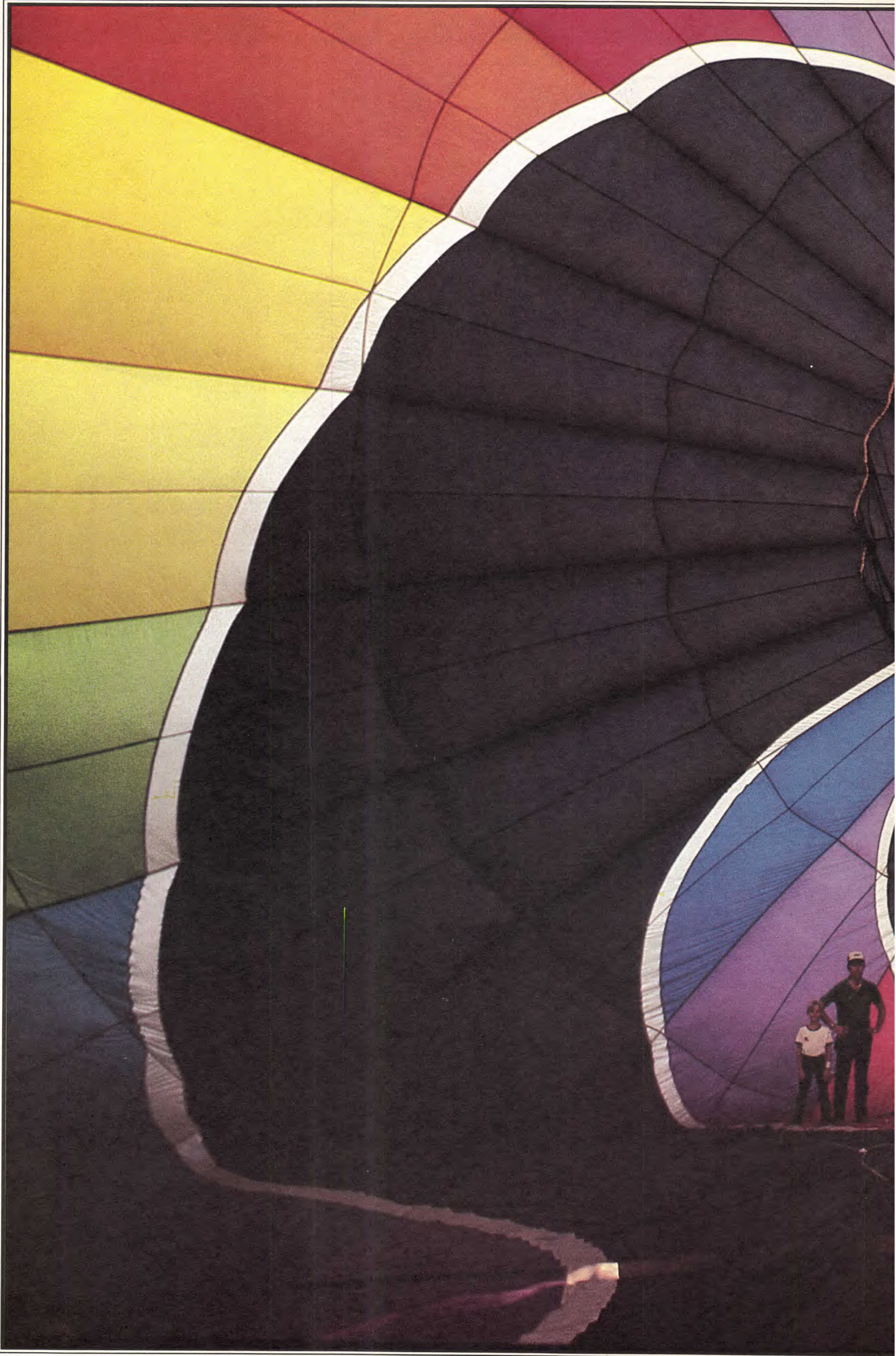
A popular altitude for flying is anywhere from 200 to 1000 feet. Daredevil pilots and adventure seekers like to float low and brush treetops, leapfrog over bushes and call to friends and spectators on the ground. The danger in such low flying is not from tearing the fabric on a tree limb, but more in heat loss which can cause rapid deflation and rough landing. While in flight the pilot must constantly monitor fuel consumption. Depending on air temperature, it's consumed at

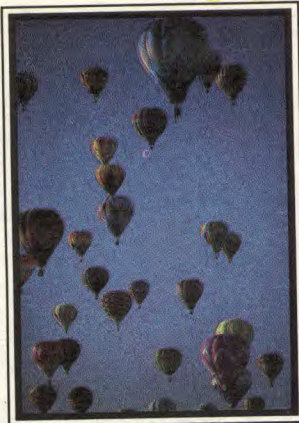
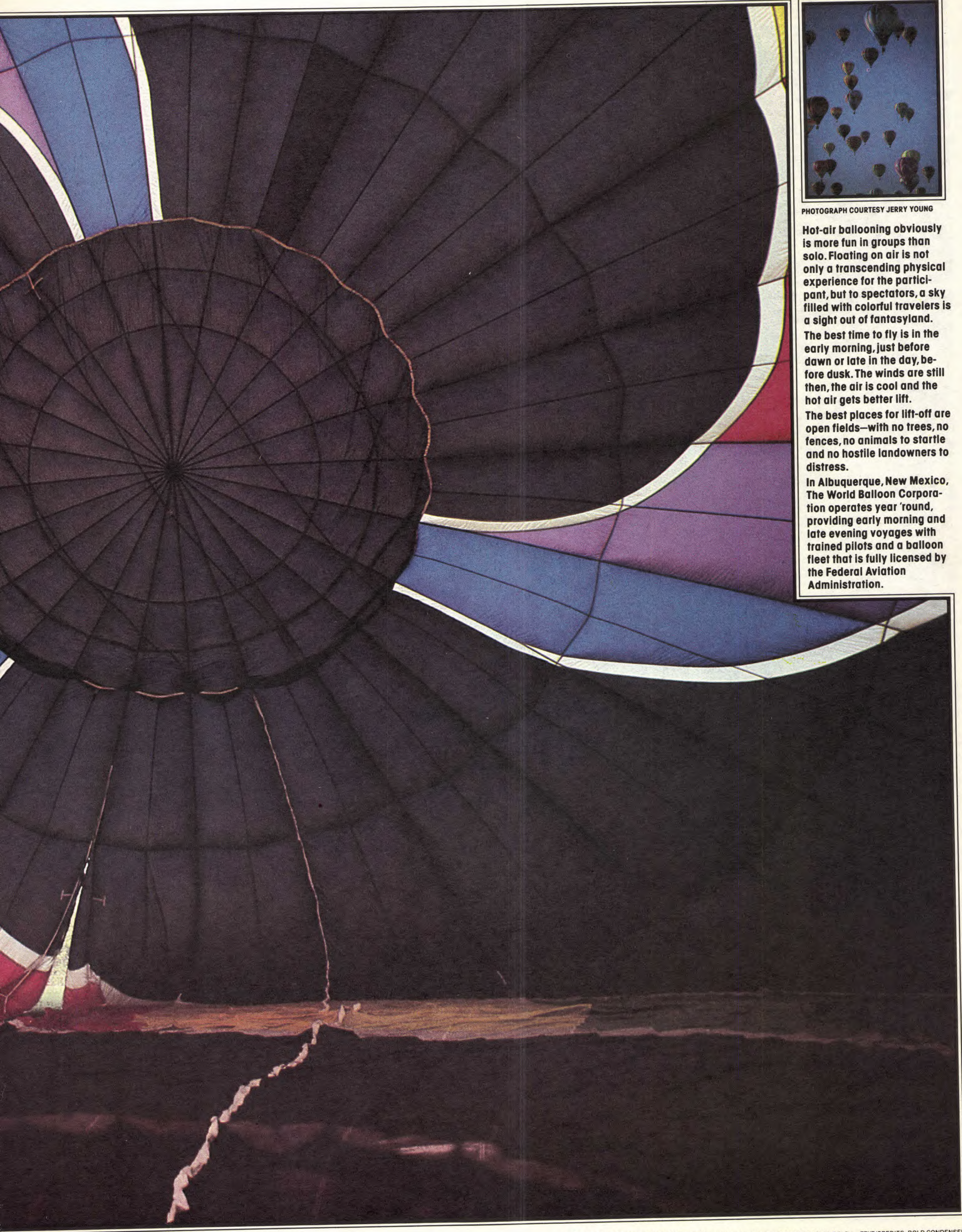
an average of 10 gallons per hour. Once a pilot has gone below 15% of the balloon's fuel capacity, the craft must be landed.

LANDING AND RETRIEVAL. Here, as in the lift-off, the pilot had better be the best of friends with the ground crew, for without them, pilot and passengers are in limbo. There is no way to land without their help. While the pilot is searching for a nice open field in which to land, (which may be miles away from the launching site) the ground crew has been tracking the balloon in an auto. Once the pilot has picked his spot, he starts venting hot air to descend. Passengers don helmets, face the direction of flight, and with knees bent, they grasp the rim of the basket with their hands. The pilot drops a drag line to the ground crew, by which they hold on to the descending balloon. The grace and comfort of the landing depends on the weather and ground winds. A high wind can flip a basket, collapse an envelope, and send the passengers sprawling along the ground. But on a quiet day, it is possible to have a beautiful standup landing with the envelope still fully inflated.



HIGH ON HOT AIR





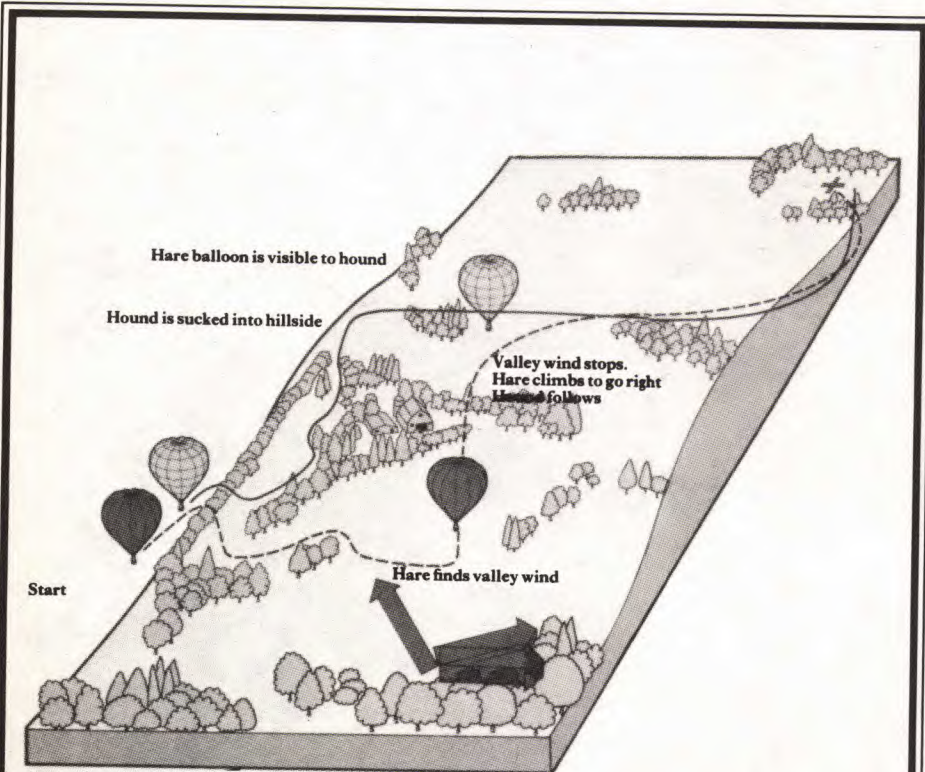
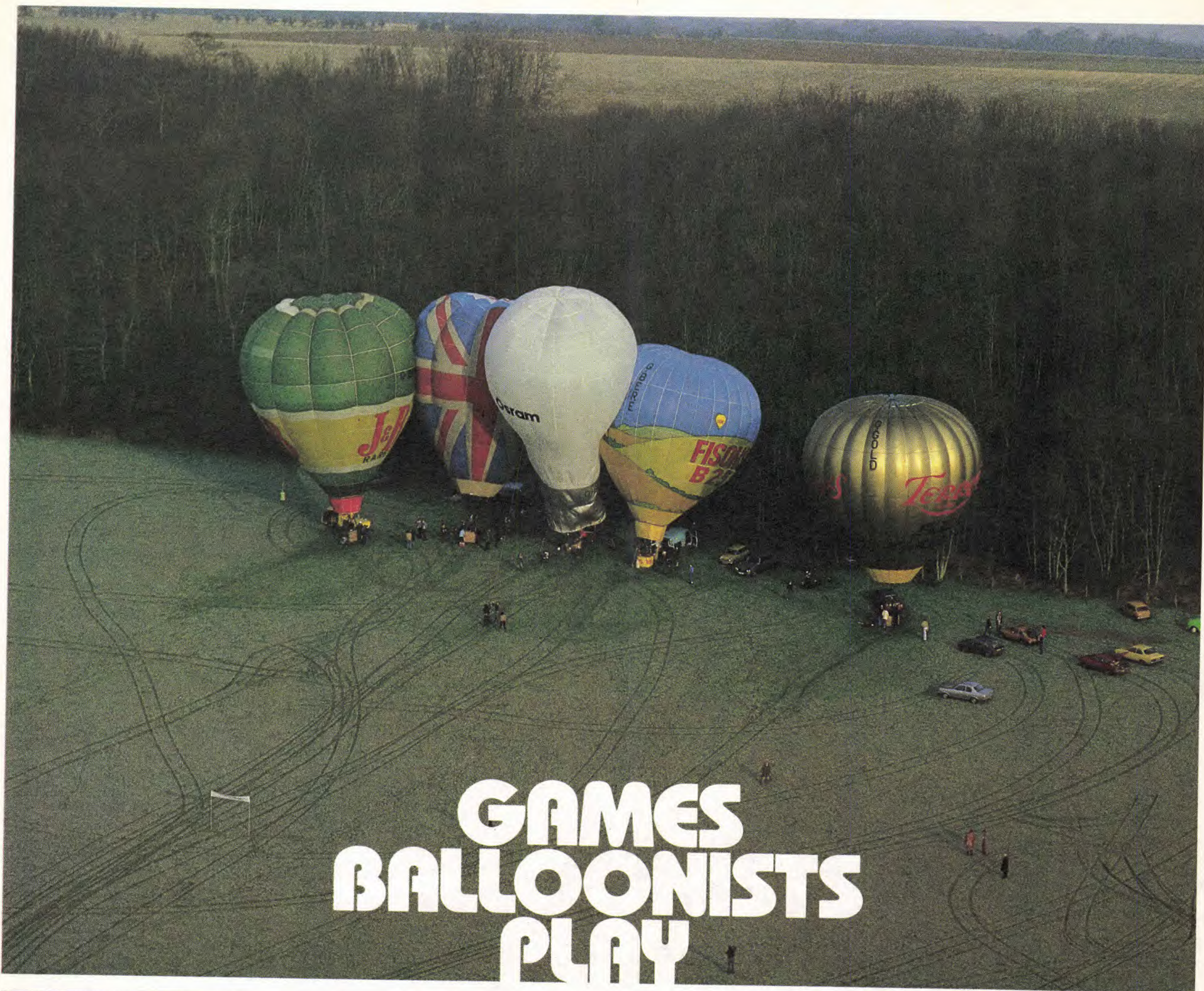
PHOTOGRAPH COURTESY JERRY YOUNG

Hot-air ballooning obviously is more fun in groups than solo. Floating on air is not only a transcending physical experience for the participant, but to spectators, a sky filled with colorful travelers is a sight out of fantasyland.

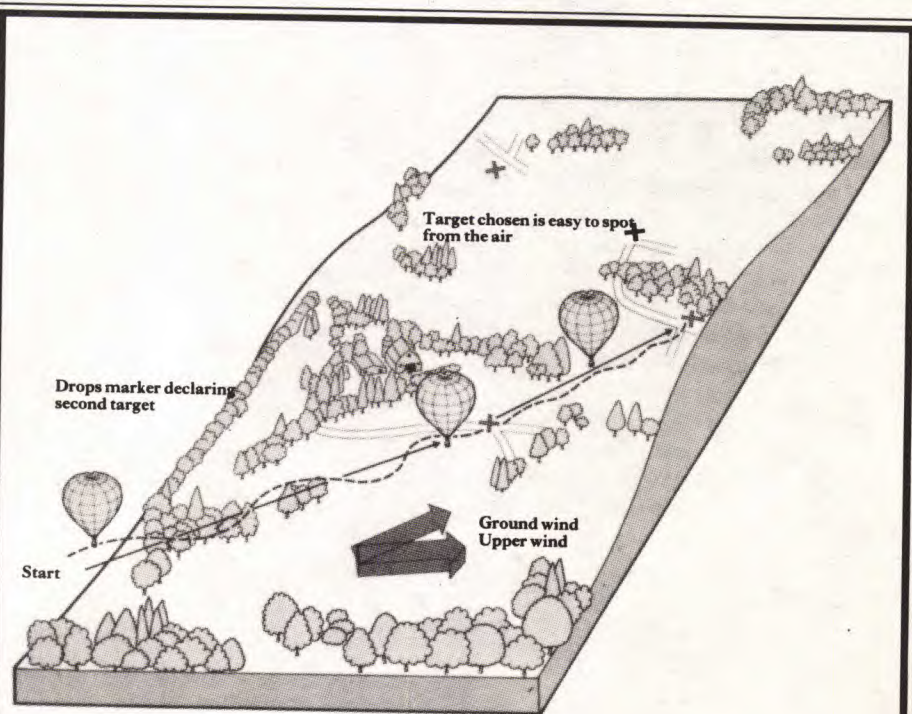
The best time to fly is in the early morning, just before dawn or late in the day, before dusk. The winds are still then, the air is cool and the hot air gets better lift.

The best places for lift-off are open fields—with no trees, no fences, no animals to startle and no hostile landowners to distress.

In Albuquerque, New Mexico, The World Balloon Corporation operates year 'round, providing early morning and late evening voyages with trained pilots and a balloon fleet that is fully licensed by the Federal Aviation Administration.

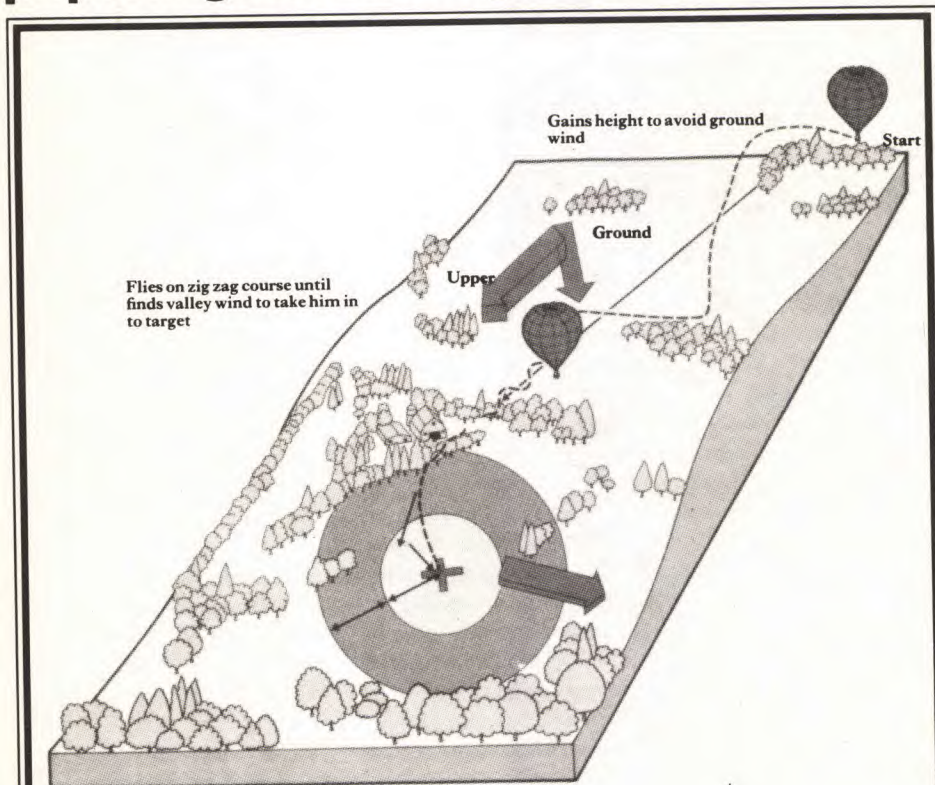


HARE AND HOUND OR ROAD RUNNER AND COYOTE. This is a spot landing contest. The object for participants is to follow a leader, and land as close as possible to the leader's final landing spot.

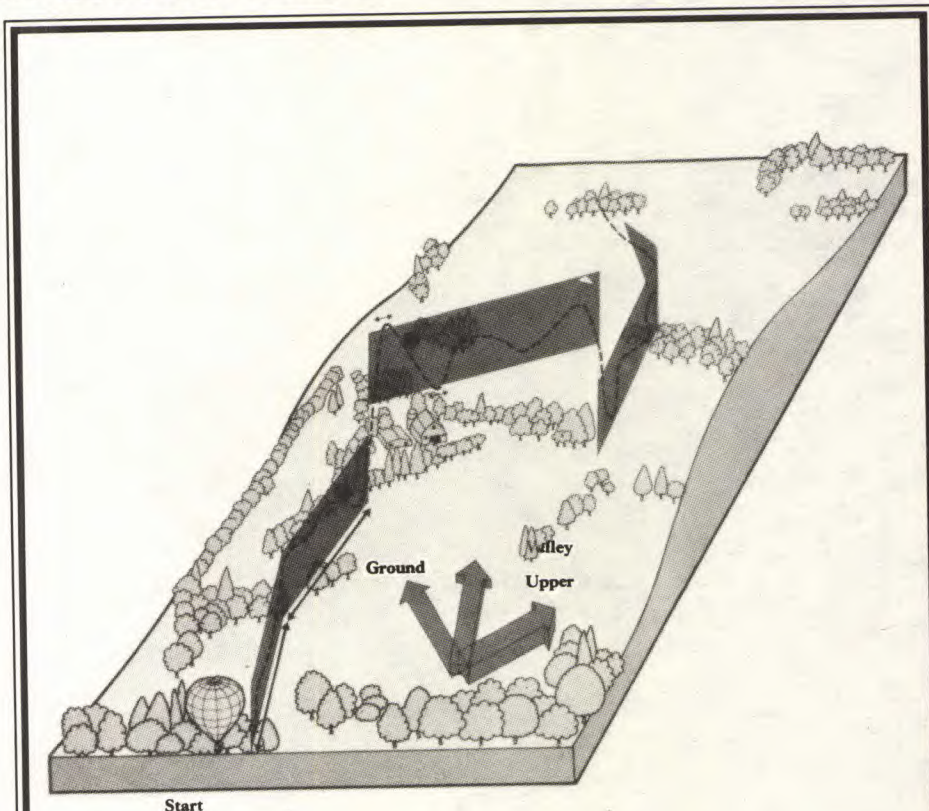


JUDGE DECLARED GOAL. In this game, a pilot flies to a goal downwind and drops a marker. The competing balloonists follow after and drop their own markers, trying to get as close as possible to the leader's mark. This contest often combines with FIFO (Fly In, Fly Out) in which the leader continues, dropping a series of successive markers while the others follow suit.

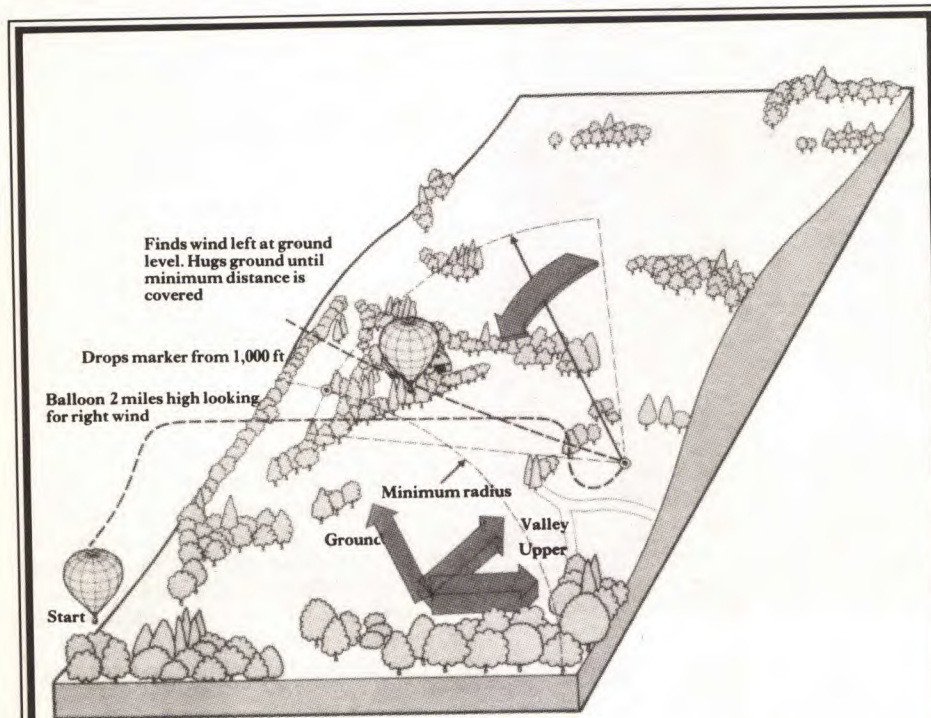
Hot-air ballooning provides something for everybody. It's an entertainment for the tourist, adventure for the sportsperson, and there even are races and games for those who can't live without a little competitive challenge in their lives. The races and games do not imply speed so much as completion of assigned tasks. Even spectators become actively involved in the games, as they are on the move, tracking the balloonists and checking on their performance. Among the more popular games indulged in by adventurous aeronauts are:



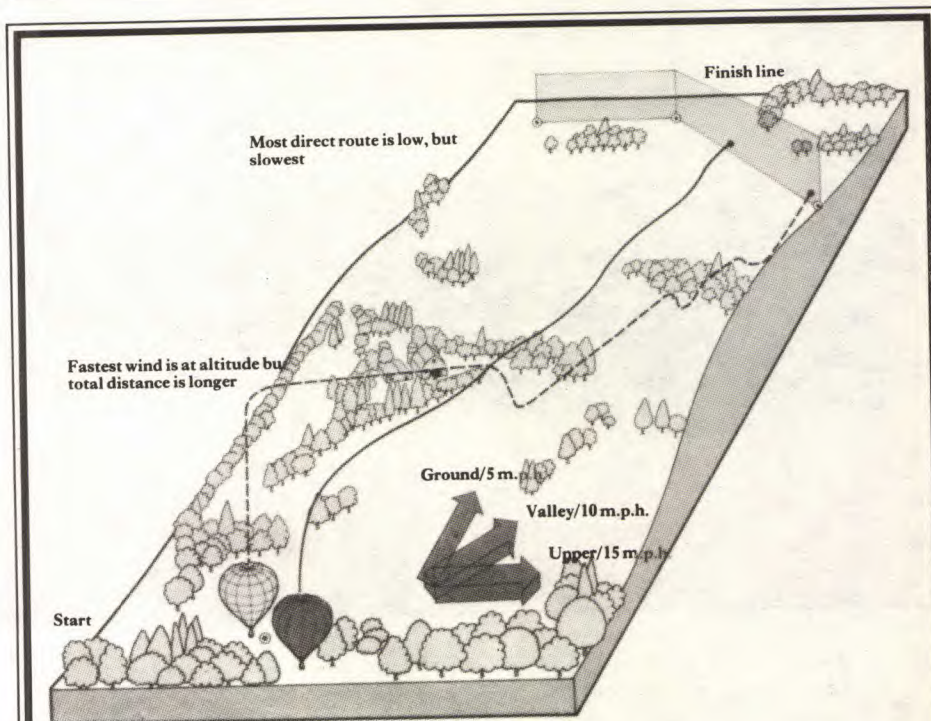
CNTE. The name, Controlled Navigational Trajectory Event, sounds ominous, but the event is fun for spectators as well as pilots. In the Southwest, it's known by the more poetic description, Tumbleweed Drop. In a large open area, a fixed target is selected and marked with an X. Then each competing pilot selects a launch site three miles from the target, in any direction. The object is to float over the target and drop a marker as close as possible to the X. The challenge is to choose a launch site that will lead the pilot directly over the target. Points are won for proximity to the fixed mark.



BAROGRAPH RACE. Unlike the others, this is a more serious event. Each pilot receives a prescribed flight plan and a sealed barograph which serves as a flight recorder. The flight plan specifies the time of level flight, altitude to reach, and specifics about ascent and descent control. The pilot's progress is recorded on the drum of the barograph, so it can be studied by the judges. The inherent problem in this arrangement is that unscrupulous pilots can cheat by tapping the instrument to make the recording pen move, even if they haven't.



BIG BENDER OR ELBOW. The object of this contest is to see how sharply and accurately a pilot can change course, a difficult maneuver in a balloon. The balloons fly out for a specified distance—about five miles—drop a marker to indicate their position, then fly a second leg attempting to reverse course with as sharp an angle, or bend, as possible. The secret is in getting right with height.



RACE-TO-A-LINE. This is the standard type of speed race in which pilots seek to cross an imaginary line between two landmarks. It is sometimes combined with a Le Mans start and an Antique Auto Race. In that case, the race starts with the balloons laid out before lift-off and doesn't end until the pilot is retrieved by the ground crew, usually in an antique auto.

DOUBLE EAGLES AND ROSIE O'GRADY'S



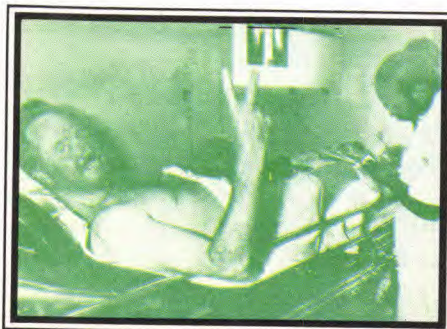
PHOTOGRAPH COURTESY THE IMAGE BANK

While hot-air ballooning is all fun and games, enjoyed in short hops of three to four hours at a time, gas ballooning is more serious business. Gas balloon flights are more ambitious, longer in duration and far more expensive. They are also the stuff that heroes and history are made of.

Gas balloons operate on the principle that certain gases are lighter than air, and an envelope filled with such a gas

will rise. The first gas used was hydrogen, the lightest element known. But hydrogen is highly flammable. Helium, another light gas, has only half the lifting power of hydrogen, is very expensive, but blessedly inert. For long distance and serious adventure, it is the only way to travel.

A gas balloon must lift off with an excess of buoyancy, controlled by a ballast of sandbags. As the balloon ascends, the pilot jettisons his ballast



judiciously; making sure to keep enough in reserve to help control the descent and landing. The pilot is also equipped with a supply of gas to further inflate the envelope when necessary. But aside from the gas, the ballast and a few simple instruments, balloon pilots have very little in the way of technical controls over their vehicles. And that makes their accomplishments all the more extraordinary.

TRANSOCEANIC AND TRANS-CONTINENTAL TRIUMPHS

Since 1873 there have been at least seventeen aborted flights across the Atlantic by balloon. Five pilots died in the attempt. Two men, who finally completed the feat, nearly lost their lives in their first effort. In 1977, Max Anderson and Ben Abruzzo, two self-made businessmen from Albuquerque, New Mexico, set out to make the crossing. They christened their craft *The Double Eagle*, commemorating Charles Lindbergh, *The Lone Eagle*, who crossed the Atlantic fifty years earlier. Unfortunately, the balloonists did not enjoy the same good fortune Lindbergh did. They were forced down into the sea off Iceland and were lucky to survive. One year later, in 1978, they were joined by a third businessman and adventurer, Larry Newman, for their second attempt. They took off once again from Presque Isle, Maine, in their balloon, the *Double Eagle II*, and landed in a barley field in Miserey, France, 137 hours and 18 minutes later. At that time, the 3200 mile voyage set three world records: One for crossing the Atlantic, a second for length of time aloft and a third for distance traveled.

Subsequently in 1980 and 1981, these men and others were responsible for other record-setting balloon flights: a transpacific flight established a new mileage record; a transcontinental flight was another first.

But there is nothing so vulnerable as a "record." On September 17, 1984, another American balloonist, Joe W. Kittinger, astonished the world by completing the first solo crossing of the Atlantic. Kittinger, a veteran balloonist and parachute jumper, took off from Caribou, Maine, on Friday, September 14th, and 84 hours later, crash-landed in northern Italy. While his landing and a broken ankle were something of an embarrassment, his achievement in his balloon, *Rosie O'Grady's*, was one for the record books. Not only was it the first solo crossing of the Atlantic, but the 3525 miles he traveled was a record for solo distance in a balloon.

So here we are — two hundred years after the first lift-off into space — right back at the beginning. Never mind that we have all the engineering wizardry to move astronauts, rockets and spaceships through the universe by computers and pushbuttons; there are still some stubborn souls who prefer to do it themselves — in a basket, with nothing to lean on but the wind and their wits.

Marion Muller

Left: Joe W. Kittinger flashes the victory sign after completing the first solo balloon crossing of the Atlantic. Courtesy UPI Photo Library. Diagrams from the book "Ballooning," by Dick Worth. Major photography by Jerry Young. Edited and designed by Marshall Editions Ltd., London, England © 1980. Published by Random House, Inc., USA. Reprinted by permission of Marshall Editions Ltd. Color separations by Profile Separations, Inc., Plainville, NY

U&LC BOOK SHELF

All orders should be placed directly with the publisher(s) concerned.

The U&LC Book Shelf reviews new books believed to be of interest to U&LC readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher. Please note: U&LC does not sell books.

Art Against War

by D.J.R. Bruckner, Seymour Chwast, Steven Heller

This is a stimulating, provocative collection of about 150 illustrations by more than 100 artists. The works cover the 17th—20th centuries and show how artists have sought to strip war of its pseudo-glory and reveal it as the madness it really is. Some of the artists presented are: Breughel, Goya, Grosz, Kandinsky, Manet, Picasso. Informatory text accompanies the illustrations.

Abbeville Press, Inc., 505 Park Avenue, New York, NY 10022. 128 pages. 9 x 12". 50 full color illustrations. \$16.95, paperbound.



The Art of Satire

by Ralph E. Shikes and Steven Heller

A critical/pictorial review of painters as caricaturists and cartoonists, from Delacroix to Picasso. Covers thirty-four painters (including Manet, Monet, Grosz, Toulouse-Lautrec, John Sloan, Stuart Davis) who "may not have toppled tyrants, but they stirred consciences, enlightened the discontented, titillating and amusing the populace."

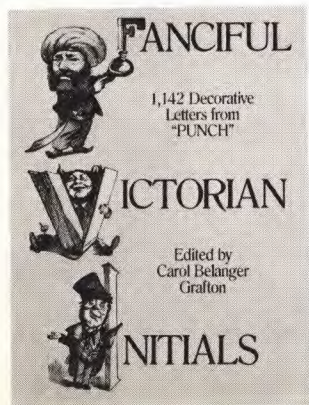
Horizon Press, 156 Fifth Avenue, New York, NY 10010. 125 pages. 9 1/4 x 12 1/4". Cloth, \$20.00. Paper, \$10.95.

Fanciful Victorian Initials

Edited by Carol Belanger Grafton

The author has selected 1,142 initial letters from three quarters of a century of *Punch*. A delight.

Dover Publications, Inc., 31 East Second Street, Mineola, NY 11501. 128 pages. 8 3/8 x 11 1/4". Paperbound. \$4.95.



Classic Roman Alphabets

Selected and arranged by Dan X. Solo

Shown are 100 complete fonts from the Solotype Typographers Catalog. Most fonts provide both upper- and lowercase letters, in addition to numerals and punctuation marks. Copyright free!

Dover Publications, Inc., 31 East Second Street, Mineola, NY 11501. 104 pages. 8 1/2 x 11". Paperbound. \$4.50.

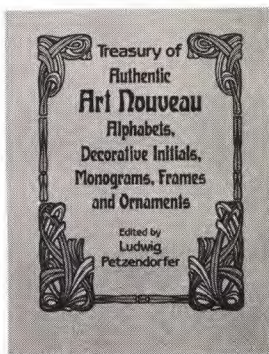
Treasury of Authentic Art Nouveau Alphabets, Decorative Initials, Monograms, Frames and Ornaments

Edited by Ludwig Petzendorfer

This versatile volume offers a copyright-free collection of Art Nouveau typographic material: 137 complete alphabets (upper- and lower case); 23 uppercase fonts; 33 sets of decorative initials; 1951 monograms; 246 signet designs; 297 miscellaneous designs (many with borders) and numerous ornaments. In addition to purely art nouveau typography, users will also find a choice selection of Gothic, Roman and Italic faces.

In the pages of this volume can be found the timeless creations of some of the most influential type designers of the early twentieth century: Georges Auriol, Peter Behrens, Otto Eckmann, George Montague Ellwood, M. J. Gradl, Eugene Grasset, William Morris, Bruce Rogers, A. A. Turbayne and many others.

Dover Publications, Inc., 31 East Second Street, Mineola, NY 11501. 141 plates. 9 x 12". Paper. \$6.50.



Contemporary British Lettering

Some 37 scribes and lettercutters contributed examples of their work to this collection. A full page is given to each, with a brief bio and caption information. A collection of fine lettering, and a display of available calligraphic styles.

Michael Taylor Rare Books, 18 Kersley Road, London, N16 ONP, England. 8 x 10 1/4". Paper. To U.S.: Seamail \$10.00, Air Mail \$14.00.

A Selected Bibliography: Color Scanners Vol. 1, 1980-83

Includes about 244 abstracts of articles from 54 sources.

T&E Center of Graphic Arts, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9807, Rochester, NY 14623-0887. 50 pages. 8 1/2 x 11". Paper. \$15.00.

Designer's Guide to Color

Introduction by James Stockton

This remarkable book assists with choices of over 1,000 color combinations in several ways. It takes the guesswork out of putting colors together by showing in advance what they will look like. Tint percentages for every color insure correct reproduction. The inclusion of screen values of the four process colors will help anyone who needs to confirm color ideas or to find color combinations. Suggestions and examples are presented in a straightforward, pure and neutral way.

Chronicle Books, 1870 Market Street, San Francisco, CA 94102. 135 pages. 6 x 7". Paper. \$9.95.

Herbert Bayer

by Arthur A. Cohen

Critics have hailed this as the best book on Herbert Bayer ever written. It is more than that. A lot more.

Herbert Bayer is the last surviving master of the Bauhaus, where he directed the typographic workshop. He was a major force in introducing and developing the powerful and communication-effective typography of today. He is also one of the few total artists of this century. For the past half century he has

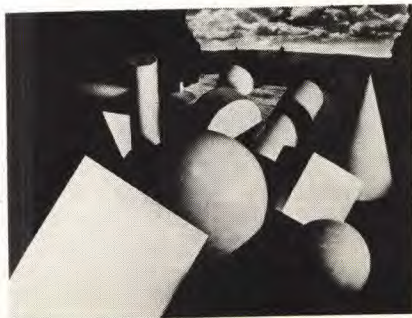


been doing pioneering work in a wide range of fine and applied arts, including painting, sculpture, environmental art, exhibition design, industrial design, typography, architecture, graphic design, lithography, photography and tapestry. Since 1938 he has been one of the major design and advertising consultants to American industry, notably to the Container Corporation of America and the Atlantic Richfield Company.



Author Cohen presents a comprehensive, exciting, exquisitely illustrated survey of Herbert Bayer's work. Mr. Bayer designed the book and checked all data for accuracy. Every serious artist and designer should read and enjoy and be inspired by it. It details, in words and pictures, Bayer's six decades of creativity and is correctly subtitled "The Complete Work."

The MIT Press, 28 Carleton Street, Cambridge, MA 02142. 429 pages. 9 1/2 x 11 1/2". 386 illustrations (45 in color). \$65.00.



Graphis Packaging 4

Edited by Walter Herdeg

The 918 packages illustrated are classified by ten marketing areas: foods; beverages, tobacco products; cosmetics, toiletries; textiles, clothing, accessories; household cleaning products; stationery, carrier bags, wrapping paper; industrial packaging, shipping containers, paints, hardware; sports, pastimes, education; pharmaceutical products, professional samples; promotional packaging. Indexes to artists and photographers, designers, art directors, agencies and studios, clients. Beautifully presented, many photographs in full color.

Watson-Guipill Publications, Inc., 1515 Broadway, New York, NY 10036. 304 pages. 9 1/2 x 12". \$59.50.



The Bettmann Archive Picture History of the World

Every art director and designer and artist knows the Archive as a prime source of pictures of all subjects, times, and places. Now to make life easier for picture hunters, Bettmann has published two books representing slices of its boundless archive.

"The Bettmann Archive Picture History of the World" retells the story of western civilization in 4,460 pictures from you know where. It's a beautiful oversized book with just enough words to identify the pictures and to thread them into an extraordinary visual history. This is the kind of book your children would thrill to if they could get it away from you. It begins with the Creation (a William Blake drawing) and a Gustave Dore engraving of the creation of light, with God using the golden compass, plus a relevant quotation from John Milton. The last pictures deal with hopes and fears and juxtapose a caveman and a moon walker.

Random House, Inc., 201 East 50th Street, New York, NY 10017. 224 pages. 9 1/4 x 12 3/4". \$19.95.

The Bettmann Portable Archive

The "Bettmann Portable Archive" is a graphic history of almost everything. Its 3,669 illustrations culled from the Bettmann Archive are typically arranged and cross-referenced to serve as an idea stimulator and image finder.

Picture House Press, Inc., 136 East 57th Street, New York, NY 10022. 230 pages. 9 1/2 x 9 3/4". \$35.00.

Advertising Art in the Public Domain

Compiled by Harold H. Hart

Reproducible line art in 22 categories such as attention getters, dining and drinking, gestures, sitting, etc.

Hart Publishing Co., Inc., 24 Fifth Avenue, New York, NY 10011. 96 pages. 9 3/8 x 12 1/4". Paper, \$29.00. Hardbound, \$59.00.

The TypEncyclopedia

by Frank J. Romano

A desktop quick-reference guide to better typography. A visual dictionary, from Accents to Zero. Emphasis is on good typographic practice. More than 100 diagrams and examples. Includes type specimen showings and a type cross-reference index linking basic typeface design names with various names given them by different manufacturers.

Customer Service, R. R. Bowker Co., P.O. Box 1807, Ann Arbor, MI 48106. 188 pages. 8 1/2 x 11". Paper. \$24.95.

How To Typeset From A Word Processor

by Ronald Labuz

The Interface Data Book for Word Processing/Typesetting

by Ronald Labuz

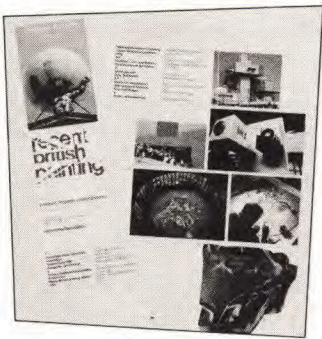
The first book is a practical manual for type buyers. It tells why, if, when, how to establish a WP/typesetting interface, how to select a typesetter, how to build translation tables, how to choose typesetting and telecommunications hardware. The Interface Data Book is filled with comparative data on WP hardware and software, interfacing devices and software, phototypesetting machinery, translation tables, vendor directories and a directory of type houses with interfacing capability.

Customer Service, R. R. Bowker Co., P.O. Box 1807, Ann Arbor, MI 48106. How To Typeset: 220 pages. 6 7/8 x 10". Paper. \$24.95. The Interface Data Book: 195 pages. 8 1/2 x 11". Paper. \$15.00.

Total Design

Total Design is an Amsterdam based design studio. As its name implies, TD is active in a wide spectrum of applied design areas. An exhibition of twenty years' output of the studio was held in the Netherlands in 1983. It is currently traveling and an excellent catalog with full text and captions is available. The text explains the purposes of the pieces and the thinking behind the design solutions. TD is one of the world's truly great design organizations, not merely because its output spans many years and many media but because it blends beauty and eye-catching graphics to propel messages. TD's work is consistently a remarkable blend of communication clarity and visual vitality.

Uitgeverij Reflex, Achter' St. Pieter 4, 3512 HS Utrecht, Netherlands. 96 pages plus cover. 10 7/8 x 11 1/4". \$13.50 plus postage.



Product Design

Edited by Akiko Busch and Editors of Industrial Design Magazine

Featured here are the American and International award winners of the 1982-83 year in competitions such as: The Society of Interior Designers Competition, Japan Design Foundations Award, The Braun Prize of West Germany.

Arranged by product categories. Each chapter opens with an explanation of the unique design problems and their solutions. Categories covered include: appliances, housewares and tools; home electronics and entertainment; lighting; contract and residential furnishings; textiles; business equipment; medical equipment; industrial equipment and transportation; recreation and sports equipment and designs for the handicapped.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 240 pages. 9 x 12". 375 color photographs. Indexed by product. Hardbound, cloth covered. \$45.00.

Office Systems

by Samuel Jay Kalow & Ercole Rosa

This is a manager's guide to integrating word processing, data processing and telecommunications for the automated office. Not a shopping list of available machines and programs. Relates office automation planning to corporate strategy and to operations, personnel, department organization. Covers project control tools, personnel training, measuring system's progress. Emphasizes human and organizational aspects of implementing new technologies.

Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 212 pages. 7 x 9 1/4". Paper. \$10.95. Cloth, \$18.95.

The 20th Century Book

(Revised Edition)

by John Lewis

Explores the changes and developments which have taken place in book design and illustration in Europe and the USA since the last years of the nineteenth century. Discussed and illustrated are such conflicts of ideas as that between the Art Nouveau movement and the followers of William Morris, and that between the protagonists of Die Neue Typographie in Germany and the supporters of the renaissance of printing in England and the United States.

The works of Slevogt, Kokoschka, Georg Grosz, Paul Klee and Max Ernst are among many covered. A final chapter traces the development of the modern paperback book, showing how its design has influenced the look of hardcover books.

Van Nostrand Reinhold Company, Inc., 135 West 50th Street, New York, NY 10020. 8 1/2 x 11 1/2". 271 pages. Every page is illustrated. Indexed. Paperbound. \$22.50.



Dans vos viviers, dans vos étangs, Carpes, que vous vivez longtemps! Est-ce que la mort vous oublie. Poissons de la mélancolie.

Illustrated Dictionary of Historic Architecture

Edited by Cyril M. Harris

A unique tour through the history of architecture, presented in an extraordinary compendium of clear, concise definitions for over 5,000 architectural terms. Accurate and comprehensive knowledge is complemented by over 2,000 line drawings, cutaway views, close-ups of intricate details and precisely rendered plans. Covers architecture's rise and development through the Ancient Greek and Hellenistic, Roman, Early Christian, Renaissance, Japanese, Islamic, Mesoamerican, Romanesque, Gothic, Chinese, Indian and Modern times.

For the architect, artist, historian, student, as well as teacher or architectural enthusiast.

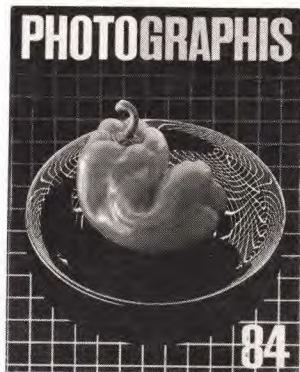
Dover Publications, Inc. 31 East Second Street, Mineola, NY 11501. 7 1/2 x 9 1/2". 581 pages. Paperbound. \$14.95.

Photographis '84

Edited by Walter Herdeg

Each issue of this series is an exciting visual experience as well as a record of the year's best advertising and editorial photography from nineteen countries. Stanley Manson's preface traces the roots of today's photography to the art/design movements of the early 1900s, and summarizes its metamorphosis over the ensuing decades.

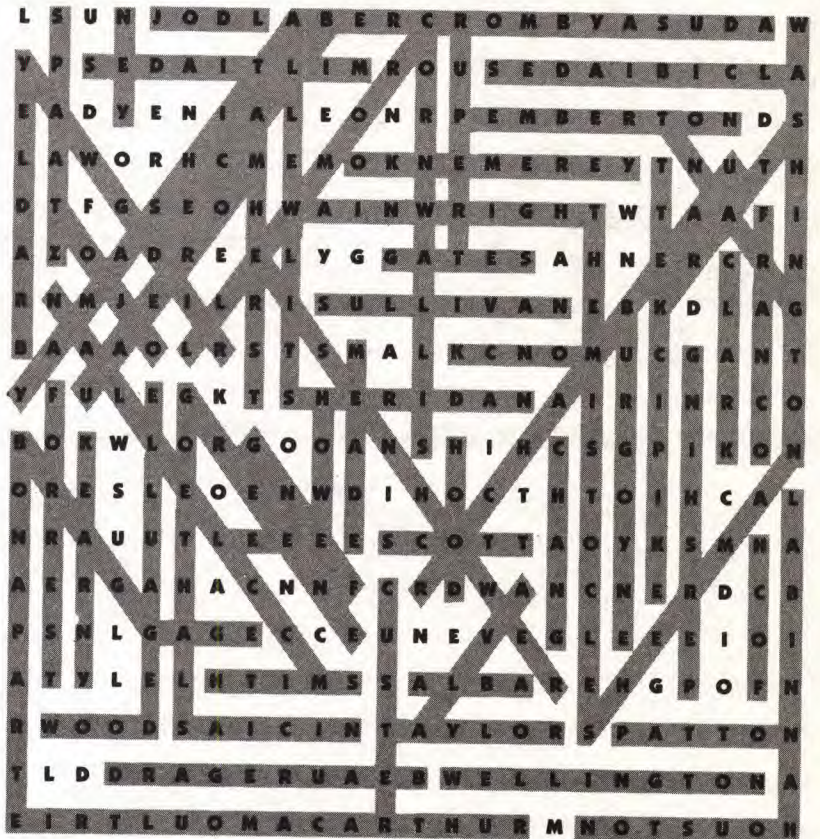
Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 228 pages. 9 1/2 x 12". 120 color pages. 534 illustrations. \$59.50.



Address correction:

Running Press Book Publishers
125 South Twenty-Second Street
Philadelphia, PA 19103

TEXT: ITC USHERWOOD BOOK WITH BLACK



Solution to puzzle on page 19.

U.S. POSTAL SERVICE
STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
(Required by 39 U.S.C. 3685)

1. TITLE OF PUBLICATION U [®] /ic (Upper and lower case)	A. PUBLICATION NO. ISSN 03826245	2. DATE OF FILING 9/14/84
3. FREQUENCY OF ISSUE Quarterly	A. NO. OF ISSUES PUBLISHED ANNUALLY 4	B. ANNUAL SUBSCRIPTION PRICE \$10.00
4. COMPLETE MAILING ADDRESS OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) 2 Dag Hammarskjold Plaza, New York, NY 10017		
5. COMPLETE MAILING ADDRESS OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) same as above		
6. FULL NAMES AND COMPLETE MAILING ADDRESS OF PUBLISHER, EDITOR, AND MANAGING EDITOR (This item MUST NOT be blank)		
PUBLISHER (Name and Complete Mailing Address) International Typeface Corp., 2 Dag Hammarskjold Plaza, New York, NY 10017		
EDITOR (Name and Complete Mailing Address) Edward Gottschall - International Typeface Corp., 2 Dag Hammarskjold Plaza, New York, NY 10017		
MANAGING EDITOR (Name and Complete Mailing Address) Aaron Burns - International Typeface Corp., 2 Dag Hammarskjold Plaza, New York, NY 10017		
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Item must be completed)		
International Typeface Corporation	COMPLETE MAILING ADDRESS 2 Dag Hammarskjold Plaza, New York, NY 10017	
Stockholders:		
Lubalin, Burns & Co., Inc. 50%	2 Dag Hammarskjold Plaza, New York, NY 10017	
Electrographic Corp. 50%	812 W. Van Buren, Chicago, IL 60607	
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)		
None		
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 411.3, DMM only) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)		
Non-applicable		
<input checked="" type="checkbox"/> HAS NOT CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> HAS CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)		
10. EXTENT AND NATURE OF CIRCULATION		
	AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS	ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES (Net Press Run)	179,104	181,665
B. PAID CIRCULATION		
1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES	none	none
2. MAIL SUBSCRIPTION	1,500	1,400
C. TOTAL PAID CIRCULATION (Sum of 10B1 and 10B2)	1,500	1,400
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS, SAMPLES, COMPLIMENTARY AND OTHER FREE COPIES	169,217	170,665
E. TOTAL DISTRIBUTION (Sum of C and D)	170,717	172,065
F. COPIES NOT DISTRIBUTED		
1. OFFICE USE, LEFT OVER, UNAC-COUNTED, SPOILED AFTER PRINTING	8,387	9,600
2. RETURN FROM NEWS AGENTS	none	none
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	179,104	181,665
11. I certify that the statements made by me above are correct and complete		
	SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER. John Prentki, V.P.	

PS Form June 1980 3526 (Page 1) (See instruction on reverse)



ONLY THE FOLLOWING
SUBSCRIBER COMPANIES ARE
LICENSED TO MANUFACTURE AND SELL

ITC

TYPEFACES

AM International, Inc. Varityper Division

11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-
lettering Systems

Adobe Systems, Inc.

1870 Embarcadero
Palo Alto, Calif. 94303
(415) 852-0271
Interactive Software Tools for
Graphic Arts

Alphatype Corporation

7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp
Phototypesetting Systems
CRS Digital Phototypesetter

Artype, Inc.

3530 Work Drive
P.O. Box 7151
Fort Myers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

Autologic, Inc.

1050 Rancho Conejo Blvd.
Newbury Park, Calif. 91320
(213) 889-7400
APS-4/APS-5 CRT Phototype-
setter Composition and
Typesetting Systems

Autologic SA

1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and
Phototypesetting Systems

H. Berthold AG

Teltowkanalstrasse 1-4
D-1000 Berlin 46
West Germany
(030) 7795-1
Diatronic, ADS 3000, Diatext,
Diatype, Staromatic,
Staromat, Starograph

Berthold of North America

610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype,
Staromat, Diasetter,
Repromatic

Cello-Tak Mfg., Inc.

35 Alabama Avenue
Island Park, L.I., N.Y. 11558
(516) 431-7733
Dry Transfer Letters

Chartpak

One River Road
Leeds, Mass. 01053
(413) 584-5446
Dry Transfer Letters

Compugraphic Corporation

200 Ballardvale Street
Wilmington, Mass. 01887
(617) 944-6555
EditWriters, CompuWriters,
Text Editing Systems,
MCS™ 8200, 8400, 8600,
Accessories and Supplies

Digital Visions, Inc.

454 West 46 St.
New York, N.Y. 10036
(212) 581-7760
Interactive Computer Graphics
Software

Filmotype

7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
Film Fonts

Fonts

Hardy/Williams (Design) Ltd.
300A High St.
Sutton, Surrey
SM1 PQ England
01-636-0474
Font Manufacturer

Fundición Tipografica Neufville, S.A.

Puigmarti, 22
Barcelona-12
Spain
219 50 00
Poster Types

Geographics, Inc.

P.O. Box R-1
Blaine, WA 98230
(206) 332-6711
Dry Transfer Letters

Graphic Products Corporation

3601 Edison Place
Rolling Meadows, Ill. 60008
(312) 392-1476
Formatt Cut-out Acetate Letters
and Graphic Art Aids

Graphics, Inc.

16001 Industrial Drive
Gaithersburg, Maryland 20877
(301) 948-7790
Manufacturer of Dry Transfer
Systems

Harris Corporation Harris Composition Systems Division

P.O. Box 2080
Melbourne, Florida 32901
(305) 259-2900
Fototronic 4000, TXT, 1200, 600
CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH

Grenzstrasse 1-5
D2300 Kiel 14
West Germany
(0431) 2001-1
Digiset Phototypesetting
Equipments and Systems,
Digiset-Fonts

Information International

5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
Phototypesetting Systems

International Business Machines Corporation

Old Orchard Road
Armonk, N.Y. 10504
Electronic Printing Systems

International Type Fonts Aps

c/o Cooper & Beatty, Limited
401 Wellington Street West
Toronto M5V 1E8
(416) 364-7272
Type Discs for Harris 600,
1200, 4000, TXT Typesetters

Itek Composition Systems Division

34 Cellu Drive
Nashua, N.H. 03060
(603) 889-1400
Phototypesetting Systems and
Equipment, Film Strips,
Standard and Segmented Discs,
and Digitized Fonts

Esselte Letraset Letraset Limited

St. Georges House
195/203 Waterloo Road
London SE1 84J
England
(01) 930-8161
Dry Transfer Letters

Letraset USA Inc.

40 Eisenhower Drive
Paramus, N.J. 07652
(201) 845-6100
Dry Transfer Letters

Linographics

770 N. Main Street
Orange, California 92668
(714) 639-0511
Display Typesetters,
2" Film Fonts

Mecanorma

78610 LePerray-en-Yvelines
Paris, France
483.90.90
Dry Transfer Letters

MegaCom, Inc.

3925 Coconut Palm Drive
Suite 115
Tampa, Florida 33619
(813) 626-6167
Non-Impact Page Printing Systems

Mergenthaler Linotype Company

201 Old Country Road
Melville, N.Y. 11747
(516) 673-4197
Linoterm, V-I-P Linotron, Omni-
tech CRTronic, Phototypesetting
Equipment and Systems

Metagraphics Division of Intran Corp.

4555 W. 77th St.
Edina, Minn. 55435
(612) 835-5422
Digital Fonts for Xerox 9700

Microtype

8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer
Alphabet Designers

The Monotype Corporation Ltd.

Salfords, Redhill, Surrey,
England
Redhill 6 5959
Visual Communications
Equipment

Officine Simoncini s. p. a.

Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices
and Phototypesetting Systems

PhotoVision Of California, Inc.

P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 1200, Visual
Display Setter, and 2" Film Fonts

Pressure Graphics, Inc.

1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900
Dry Transfer Letters

Prestype, Inc.

194 Veterans Blvd.
Carlstadt, N.J. 07072
(201) 933-6011
Dry Transfer Letters

Purup Electronics

28 Jens Juuls Vej
DK 8260 VIBY J
Denmark
Tel: 456-28 22 11
Laser Forms Printer

Quantel Ltd.

Kenley House
Kenley Lane
Kenley, Surrey
CR2 5Yr
England
01-668-4151
Designers and Manufacturers
of Digital Television Broadcasting
Equipment; the Paint Box.

Ryobi Limited

762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

Scangraphic Dr. Böger GmbH

Rissener Strasse 112-114
West Germany
(04103) 6021-25
Manufacturer of the Scantext
Phototypesetting System,
Frontend, Typewriter, Graphic
Page, Logoscanner, Interfaces
and Digital Fonts

Simulation Excel A.S.

Dag Hammarskjolds vei 15
Oslo 5
Norway
Tel: 47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad
and Page Make-up Terminal

Southern Systems, Inc.

2841 Cypress Creek Road
Ft. Lauderdale, Fla. 33309
(305) 979-1000
Electronic Printing Systems

Special Graphic Lettering Systems Holland B.V.

Lijnbaanstraat 13
P.O. Box 525
2220 AM KATWIJK
Holland
01718-26114/22871
Dry Transfer Lettering

D. Stempel AG

Hedderichstrasse 106-114
D-6000 Frankfurt 70
West Germany
(069) 6068-0
Typefaces and Fonts for Analog
and Digital Typesetters and other
Visual Communication Equipment

Tactype, Inc.

12 West 26th Street
New York, N.Y. 10001
(212) 924-1800
Dry Transfer Letters

Technographics/Film Fonts

P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits,
and Alphabet Designers

URW Unternehmensberatung

Karow Rubo Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
West Germany
(040) 602 1071
IKARUS—Digital Type Production
SIGNUS—Type Setting with Foils

Visi-Graphics

8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation

5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor
and Original Typositor
Film Fonts

Xerox Corporation Corporate Font Center

701 South Aviation Blvd.
El Segundo, Calif. 90245
Mail Stop A3-23
(213) 536-9721

Zipatone, Inc.

150 Fencil Lane
Hillside, Illinois 60162
(312) 449-5500
Dry Transfer Letters

AUTHORIZED DISTRIBUTORS OF ITC TYPEFACES

AGFA-GEVAERT N.V.
BITSTREAM, INC.
DATALOGICS INCORPORATED
DELPHAX SYSTEMS
DICOMED CORPORATION
DIGITAL EQUIPMENT CORPORATION
DIGITIZED INFORMATION SYSTEMS
CORPORATION (GHENT, BELGIUM)
ECCOM
GENERAL OPTRONICS
CORPORATION
KANEMATSU ELECTRONICS
LIMITED
SCITEX CORPORATION LTD.

DISPLAY FACES

ITC AKI LINES®
 ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
 ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
 ITC/LSC Book Regular Roman®
 ITC/LSC Book Regular Italic®
 ITC/LSC Book Bold Roman®
 ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
 ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
 ITC BUSORAMA LIGHT®
 ITC BUSORAMA MEDIUM®
 ITC BUSORAMA BOLD®
ITC Caslon Headline®
 ITC/LSC Caslon Light No.223®
 ITC/LSC Caslon Light No.223 Italic®
 ITC/LSC Caslon Regular No.223®
 ITC/LSC Caslon Regular No.223 Italic®
ITC/LSC Caslon Bold No.223®
ITC/LSC Caslon Bold No.223 Italic®
ITC/LSC Caslon X-Bold No.223®
ITC/LSC Caslon X-Bold No.223 Italic®
 ITC Cheltenham Outline®
 ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
 ITC Clearface Outline®
ITC Clearface Contour®
 ITC Clearface Outline Shadow®
 ITC/LSC Condensed®
 ITC/LSC Condensed Italic®
ITC Didi®
 ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
 ITC Franklin Gothic Outline®
 ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch™
ITC Honda™
 ITC Kabel Outline®
ITC Kabel Contour®
 ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/ISC Marhatten™
 ITC Milano Roman®
ITC NEON®
ITC PIONEER®
 ITC Ronda Light™
 ITC Ronda™
ITC Ronda Bold™
 ITC Serif Gothic Bold Outline®
 ITC/L&C Stymie Hairline®
ITC Tom's Roman®
 ITC Upright Regular®
 ITC Upright Neon®

TEXT/DISPLAY FACES ➤➤➤➤

THE ITC TYPEFACE COLLECTION

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of May 14, 1984.

NEW FROM ITC**ITC Leawood™**

Book
 Book Italic
 Medium
 Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Symbol™

Book
 Book Italic
 Medium
 Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljović™

Book
 Book Italic
 Medium
 Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC American Typewriter®

Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®

Light
Medium
Demi
Bold

ITC Benguiat®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224™

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Black
Black Italic

ITC Century®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®

Regular
Regular Italic
Demi
Demi Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Eras®

Light
Book
Medium
Demi
Bold
Ultra

ITC Fenice®

Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®

Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata

Friz Quadrata
Friz Quadrata Bold

ITC Galliard™

Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond™

Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia

Book
Medium
Bold

ITC Kabel®

Book
Medium
Demi
Bold
Ultra

ITC Korinna®

Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Lubalin Graph®

Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Modern No. 216™

Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville™

Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®

Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum®

Light
Book
Medium
Bold
Black

ITC Serif Gothic®

Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Souvenir®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Tiffany

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann™

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®

Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®

Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Ready for great

type



The Varityper digital

Comp / Edit and Varityper are registered trademarks and Spirascan and "type" are trademarks of AM International, Inc. ©1984 AM International, Inc.

digital type?



spiral makes it perfect.

There is a unique reason why Varityper digital type is the highest quality in the world.

The reason is the Spirascan technology. This patented process is based on the innovative Purdy & McIntosh spiral development. It assures the creation of high-precision images that are essential to perfectly formed characters in every size and style.

And with Varityper digital, there are a lot of sizes and styles to choose from: 163 standard on-line sizes from 4 to 85 point (characters without descenders can be set as large as 99 point). Today, the growing Varityper digital library is one of the largest in the world.

You get tremendous design versatility, too. You can expand or condense type, and slant it to the left or right in one-degree increments up to 45 degrees.

With Varityper digital, the possibilities for outstanding work go to the very limits of your creative imagination.

We'd like you to see for yourself just how outstanding Varityper digital is. For an actual sample, return the coupon or call toll-free 800-526-0709 or 800-526-0767; in New Jersey, 800-452-9763; Canada, 416-298-2700.

Mail coupon to:
Varityper, 11 Mount Pleasant Ave. East Hanover, NJ 07936.

Please send me an actual sample of Varityper digital type.
 Please send me more information on Varityper digital typesetters.
 I'd like a demonstration on the Varityper digital typesetters.

Name _____
Company _____
Address _____
City/State/Zip _____
Phone () _____

U&ic 2/85



Allied Typographers
New York, New York
212-246-6940



Alphabet Shop
Atlanta, Georgia
404-892-6500



Andresen Typographics
Los Angeles, California
6th Street 213-384-2525
Melrose Ave. 213-464-4121



Andresen Typographics
Orange County, California
714-540-7144



Archetype
Minneapolis, Minnesota
612-292-8527



Arrow Typographers
Newark, New Jersey
201-622-0111

Where to find your



**Composing Room of
New England**
Boston, Massachusetts
617-742-4866



Composition Systems
Falls Church, Virginia
703-237-1700



Connell Typesetting
Kansas City, Missouri
816-842-1484



DeLine-O-Type
Orange, California
714-639-2562



Design Typographers
Chicago, Illinois
312-329-9200



Design & Type
San Francisco, California
415-495-6280



Gorman's Typesetting
Bradford, Illinois
309-897-4051



Granite Graphics
New York, N.Y.
212-772-0364
Rutherford, N.J.
201-438-7398



Graphic Composition
Menasha, Wisconsin
414-739-3152



Great Faces
Minneapolis, Minnesota
612-339-2933



Harlowe Typography
Cottage City, Maryland
301-277-8311



J&L Graphics
Northbrook, Illinois
312-272-8560



Photocomp RB
Montreal, Quebec
514-933-6789



Photographic Design
Syracuse, New York
315-474-5308



Phototype House
Hollywood, California
213-933-9124



PM Typography
Campbell, California
408-374-0743



PolaGraphics
Vancouver, B.C.
604-685-6592



**Queen City
TypeGraphics**
Cincinnati 513-621-4480
Louisville 502-585-3413



Skil-Set Typographers
Los Angeles, California
213-749-8066



**Southwestern
Typographics**
Dallas, Texas
214-748-0661



Spectrum Composition
New York, New York
212-391-3940



Stamford Typesetting
Stamford, Connecticut
203-327-1441



Techni-Process Limited
Toronto, Ontario
416-363-2493



**The Firm of
Christopher Wren**
Newport Beach, California
714-851-2211



Typesetting Service
Providence, Rhode Island
401-421-2264



Typeware
Austin, Texas
512-346-4331



Typographical Service
Fort Lauderdale, Florida
305-772-4710



Typographic Service
Los Angeles, California
213-749-8383



Typography Plus
Dallas, Texas
214-630-2800



Typotronics
St. Louis, Missouri
314-647-8880



Artspec Imaging
Auckland, New Zealand
649-790-272



Better Graphics
Crystal Lake, Illinois
815-455-3830



Bold Faces
Santa Monica, California
213-938-9160



Burns Typesetting
Inglewood, California
213-678-7763



Chiles & Chiles
Dallas, Texas
214-690-4606



Cliff Typographers
Los Angeles, California
213-487-4452

favorite characters.



DG&F Typography
Columbia, South Carolina
803-799-9140



Eastern Typesetting
Hartford, Connecticut
203-528-9631



Elizabeth Typesetting
Kenilworth, New Jersey
201-241-6161



**Estelle Bair
Composition**
Blue Bell, Pennsylvania
215-542-7790



etCETERA Typography
Orlando, Florida
305-841-0384



**General
Typographers**
Washington, D.C.
202-546-1400



L.A. Fonts Typography
Los Angeles, California
213-204-2777



Mercury Typography
San Francisco, California
415-864-1338



Monotype Composition
Boston, Massachusetts
617-269-4188



Omnicomp
San Francisco, California
415-398-3377



Pearson Typographers
Chicago, Illinois
312-449-5200



Phil's Photo
Washington, D.C.
202-293-2214



Rapid Typographers
San Francisco, California
415-982-6071



**Rochester Mono/
Headliners**
Rochester, New York
716-546-1690



Ruttle Shaw & Wetherill
Philadelphia, Pennsylvania
215-627-5710



Set to Fit
Stamford, Connecticut
203-325-8800



sharpgraphics
Kansas City, Missouri
816-931-1683



Shore Typographers
Chicago, Illinois
312-588-4383



The TypeCasters
Evanston, Illinois
312-328-2211



The Type Gallery
Seattle, Washington
206-285-6333



**The Type House +
Duragraph**
Minneapolis, Minnesota
612-588-7511



Total Typography
Chicago, Illinois
312-421-4313



Trade Typographers
Washington, D. C.
202-667-3420



Typesetting Service
Cleveland, Ohio
216-241-2647



U. S. Lithograph
New York, New York
212-673-3210



Valley Typesetting
Hyattsville, Maryland
301-699-3333



Weimer Typesetting
Indianapolis, Indiana
317-635-4487



Woodland Graphics
Bedford, Massachusetts
617-275-1600



**Wrightson
Typographers**
Newton, Massachusetts
617-964-7700



York Typographers
Don Mills, Ontario
416-445-3830

Typographers International Association.
We set the standards.



extraordinary type of quality exclusively from Mergenthaler Linotype, of course!

The Linotronic 300 character reproduced above is magnified 400%, yet the edges are crisp and sharp...no stairstepping, no jaggies. Try this with any competitive digital typesetter ... you'll be amazed.

If you count yourself among the graphic industry's meticulous professionals, the Linotronic 300 was designed for you — an ingenious combination of new font technology, lasers and raster image processing has resulted in a breakthrough in digital image quality.

The Linotronic 300 is a perfect complement to the continually expanding CRTronic family. Flexibility and capacity for growth are built

in...each Linotronic 300 will accommodate up to four workstations. You can use your existing CRTronic fonts with the Linotronic 300 plus Mergenthaler Linotype's exclusive new fonts. These fonts have been developed to maximize the exceptional capabilities of the Linotronic 300 typesetter.

Excellence in type...an easy to use system that grows with you...a century of innovation and leadership...Mergenthaler Linotype!

If you'd like to know more, call us collect at (516) 673-4031 or write: Allied Mergenthaler Linotype, 201 Old Country Rd., Melville, NY 11747.



ALLIED Mergenthaler
Linotype

“Walter, how about using Letraset’s Corinthian in the series?”

“Use Helvetica.”

“Too cold, eh? How about softening the look with Edwardian?”

“Use Helvetica.”

“Walter? I’ve been thinking. Ambassador is terrifically fresh...”

“Use Helvetica.”

“O.K. I’ve got it now. Absolutely no doubt. Bramley... 5 weights... soft, legible.”

“Use Helvetica.”

“*Crillee’s on the national news, Walter.*”

“Use it.”

Choosing type is a tough business. That’s why we design so many faces ourselves. Because we know the problems you face, we design the solutions into the letters. We do that a lot — there are over 160 original Letraset

designs in our type range. On average, we introduce more original typefaces per year than just about anybody else. The next time you need a fresh type solution, look to Letraset Instant Lettering® for the answer.

Letraset™

Your words
deserve our letters.

ESSELTE

Please send me more information about the Letraset type range.

Name _____
 Title _____
 Company _____
 Address _____
 City _____ State _____ Zip _____

Letraset USA
 40 Eisenhower Drive
 Paramus, N.J. 07653

Mergenthaler Linotype is typographic excellence.

Nearly 100 years ago, Ottmar Mergenthaler demonstrated the first line-casting typesetter to the publisher of *The New York Tribune*. "Ottmar," he exclaimed, "you've done it. A line o' type!" Today, Mergenthaler Linotype continues to set the world's standard of excellence in typography.

When you specify Mergenthaler type, you are selecting the world's most comprehensive library from Mergenthaler, Linotype, Stempel, Haas™. We are the only typesetting equipment manufacturer in the United States who regularly commissions typeface designs. We have enlisted the services of the world's top typographic designers to enlarge our library and increase your productivity and creativity — names like Matthew Carter who designed ITC Galliard™ and Snell Roundhand™. In addition, we license the best typefaces from studios and foundries throughout the world. We offer original designs from Benguiat, Benton, Cassandre, Dwiggins, Excoffon, Gill, Goodhue, Goudy, Griffith, Gürtler, Hollenstein, Lubalin, Miedinger, Morison, Novarese, Renner, Ruzicka, Tracy, Tschichold, Weiss, Zapf and more.

It was a Mergenthaler Linotype product that established the artistic credentials of each new typesetting technology. The Linotype, for

Versailles™

Versailles is an eight weight type family designed by Adrian Frutiger in 1982. Before he started working on it, Frutiger made a thorough study of the French Latin typefaces of the 19th century. The common feature of these typefaces, which are the most popular in the romance countries of Europe, are their so-called triangular serifs. In his Versailles, Frutiger gives the forms of last century's Latin typefaces a modern interpretation. A union of old and new in the most complete library of original typefaces.

Versailles Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Versailles Black Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

example, convinced typographic purists that machines could indeed set beautiful type. Our VIP proved that fine typography could be created photographically. And Mergenthaler's line of Linotron™ CRT products moved the world into the era of invisible, digital fonts.

Just as an artist needs a near-infinite palette of colors to select precisely the right hue for printing, an art director needs an enormous palette of typefaces. Mergenthaler Linotype continues to enhance your palette with new, high quality type designs. Two inspirational additions to our digital library, Versailles and Clearface Gothic, appear below.

Mergenthaler Linotype's commitment to 'excellence in type' means providing you, the high quality segment of the graphic arts community, with the faces, equipment and support needed to create fine typography.

For information about these type designs or any of the faces in our library, call one of our type specialists. Toll free, 800-645-5764. In New York State, 800-832-5288. In Canada, 800-268-2674.

Clearface Gothic

Clearface Gothic is a five weight type family based on M. F. Benton's 1908 design. The Clearface Gothic family has been produced by D. Stempel AG, of Frankfurt, Germany. Contemporary computer technology has been used to develop the light, medium, bold and black weight. We think it is a fine addition to your library.

Clearface Gothic 45 Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Clearface Gothic 55 Roman

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Clearface Gothic 65 Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Clearface Gothic 75 Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910

Clearface Gothic 95 Black

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz 12345678910





There's No Place Like...S.A.

Recently, Patricia Kiesling went to South America for her own freelance project on the Amazon Indians. On a more regular basis, this Philadelphia school graduate can be found at HBO (Home Box Office), doing graphic design.



Design du Jour!

Lee Corey, a Fort Lauderdale graduate, served up this poster for the Art Directors Club of New York. Lee now heads his own Madison Avenue design studio.



"Red" Is in the Black

Laura Weldon, better known as "Red," really knows how to take care of business. Even her telephone answering machine gets to the point. "At the sound of the beep, you have one minute to speak, and thank you for calling Red Crayon Graphics." A 1978 Art Institute of Atlanta graduate, "Red" built her own

business based on her concept of the ideal studio: small, artfully decorated, fun and growing. She's been quite successful and working hard, and has cause to celebrate. After completing an outdoor billboard for her first national advertiser, she invited friends and clients alike on a car trip to view her handiwork!



Senior Designer Changes His Stripes

After four years with Ballantine Books in New York, John Manders has joined Zebra Books. There, heading his own department, he'll ride herd on every promotional assignment from brochures to point-of-purchase materials. After graduating from the Pittsburgh school in 1979, John decided to go where the grass was greener and migrated to the Big Apple.

DESIGN GRADUATES AT WORK



The James Gang Rides Again

Two Colorado Institute of Art graduates have come to roost in and around Phoenix. Both, as chance would have it, are named James: James Hoeschler and James Rendek. And

both are art directors at Huetelmyer and Lavidge, where their many talents are called upon for advertising, marketing and public relations assignments.

She's at Home In Model Homes

Lorre Rother, Art Institute of Houston graduate, is a production artist for the Quest Corporation in Houston. She knows model homes from the inside out and skillfully prepares camera-ready art of floor plans and vicinity maps. Lorre returns to school sometimes for Portfolio Reviews.



Made in America Design Contest Is Won Handily

While a student at the Seattle school, and working part time for Wes Design, talented Joan Nielsen created the nation's first universal "Made in America" symbol. This is no small feat, as entries came from more than 50 schools.

We teach our students more than design and art. We teach work.

Career preparation: That's what The Design Schools are all about. Students here receive intensive classroom instruction, including professional-level assignments that challenge them to solve art, design and production problems under deadline pressures. Students attend classes five days a week, all year round. After two years, they graduate, fully prepared to work productively for you the first day on the job.

The Design Schools Employment Assistance Offices in eight cities are ready to help fill your staffing needs. Fast. Call the toll-free number or mail the coupon.

The Design Schools

Art Institute of Atlanta
Art Institute of Dallas
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

For immediate attention to your staffing needs, call
Toll free **1-800-245-6710**

Please contact me—
I have a current
(or future) job opening.

Please send the free
bulletin about
The Design Schools
graduates and talent pool.

NAME _____ () _____
COMPANY _____ BUS. PHONE _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Send to: Edward A. Hamilton, Design Director
The Design Schools
101 Park Avenue, New York, NY 10178



"If I want to make it in New York, is it alright to say I still like Ryder?"

Marcia Wilk has many fond memories of working in Chicago. Especially, while she's being overworked in New York.

"When I first came to New York, I thought everyone here was pushy and aggressive.



"They are. Wanna make something of it?"

"But one thing about us New Yorkers. We respect good work no matter where it comes from.

"Ryder is a good type house and I miss them. The quality of their work was terrific. The service was great. And the lady who answered the phone was friendly.

"I came to New York looking for fame and fortune. But it took a typographer in Chicago for me to get my picture in the paper."

RyderTypes, Inc., 500 North Dearborn Street
Chicago, Illinois 60610. Telephone (312) 467-7117.



WALBAUM STANDARD

BERTHOLD EXCLUSIVE TYPEFACES

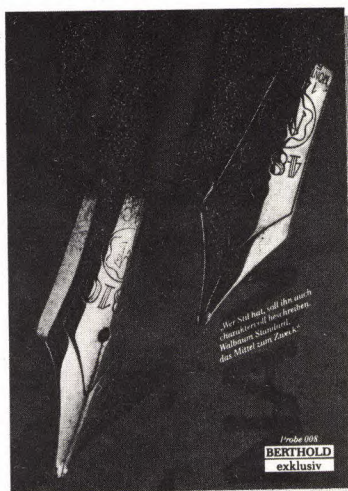
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ääæöøœßüÄÅÆÖØŒÛ1234567890%
(.,-;:;!i?¿-).['“”»«]+-=/\$£†*&§

BERTHOLD'S QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Walbaum Standard is the contemporary version of the 8 and 10 point faces cut by hand in 1804 by J. G. Justus Erich Walbaum of Weimar. Walbaum Standard is available from Berthold only.



Berthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with a total of 125 fonts, and Walbaum Standard is among them. A free specimen is as near as your nearest mailbox.



YES
Name
Address
.....
.....
.....
NOW

Please write to:
Berthold AG, Teltowkanalstr. 1-4,
D-1000 Berlin 46, West Germany
Or from overseas to:
Alphatype Corporation,
7711 N. Merrimac Avenue,
Niles, Illinois 60648



W.A.F.

FROM BERTHOLD ONLY

THE TYPE LIBRARY THAT BEATS ALL OTHERS!

**TYPE CLASSIFICATION CLASSIFICATION DES POLICES DE CARACTÈRES
SUDDIVISIONE PER CARATTERE KLASIFIKATION DER SCHRIFTEN**

OLDSERIF				MODERN SERIF				SANS SERIF				MODIFIED SANS SERIF				SQUARE SERIF			
Arrows	Book	Black	Book	Arrows	Book	Black	Book	Arrows	Book	Black	Book	Arrows	Book	Black	Book	Arrows	Book	Black	Book

Building a strongly competitive working type library is one of the most important decisions a typographer has to make. Whether you operate your own typesetter or specify type, Compugraphic Corporation offers one of the largest digital type libraries in the industry. You can choose from over 1,500 of the most versatile and accepted

typefaces in use today: the industry favorites, newer families that are in demand, as well as ITC typefaces and licensed designs from foundries throughout the world.

To learn how Compugraphic's specially priced typeface packages can be a revenue generator for your business, contact your Compugraphic Type Specialist or call today at 1 (800) 225-0924.

cg compugraphic®

Compugraphic Corporation, Type Division, 66 Concord Street, Wilmington, MA 01887

Nothing, absolutely nothing,
sets display type better than a

Photo Typositor®

Introducing the incredible new Photo Typositor 3200 – “The Professional”

With advances that make it faster, easier, and more convenient to operate than ever before.

Advances such as a single-wheel font drive, internal 2-solution processing, electronic solution feed, indexed composition bed, and simpler paper drive.

All this – plus a tremendous versatility that actually enabled us to produce the headline in this ad from just one alphabet, in normal room light, without a darkroom or plumbing!

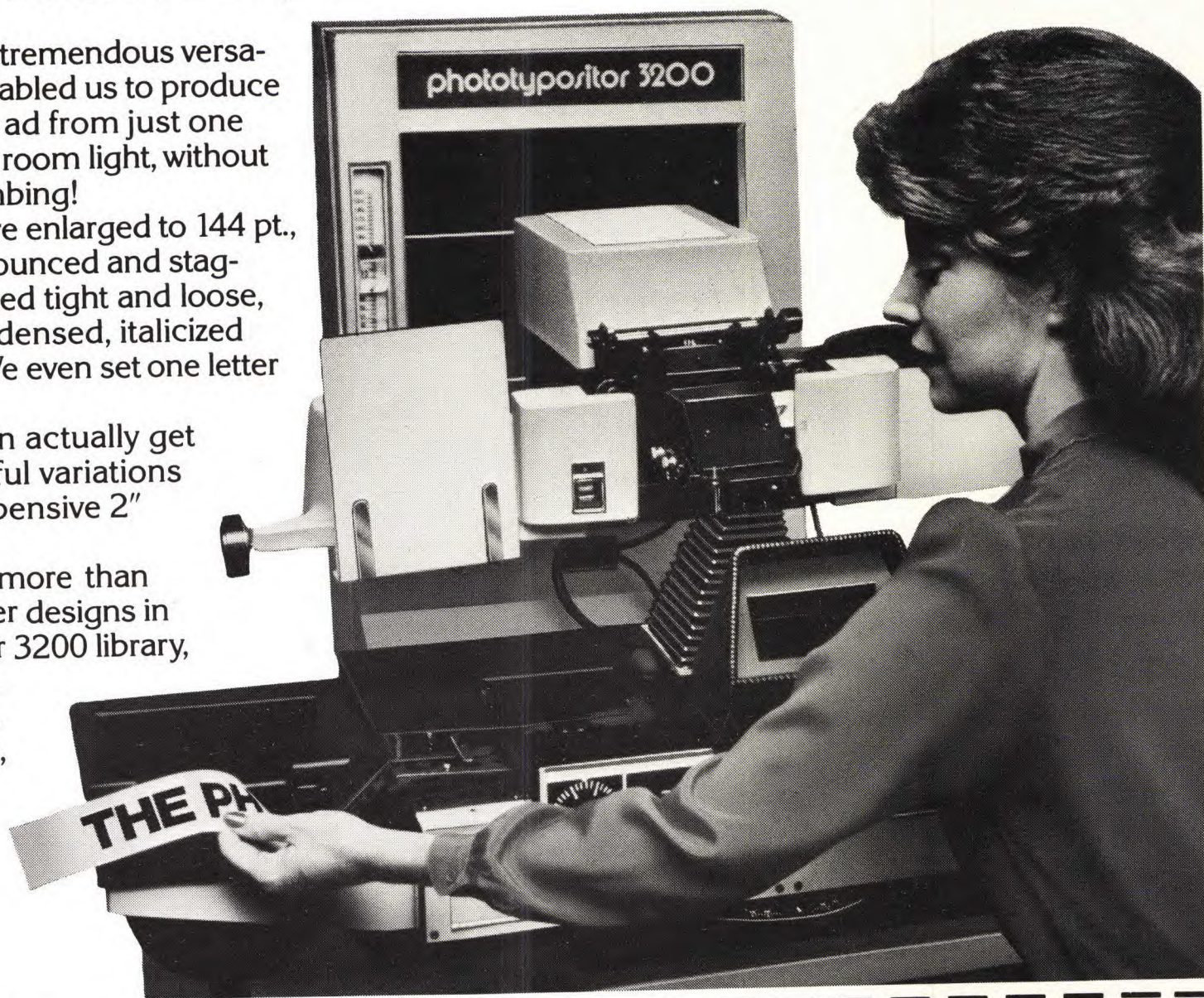
Characters were enlarged to 144 pt., reduced to 18 pt., bounced and staggered, visually spaced tight and loose, expanded and condensed, italicized and backslanted. We even set one letter inside another.

In fact, you can actually get over 2800 wonderful variations from a single inexpensive 2" film font!

And there are more than 2500 different super designs in the Photo Typositor 3200 library, including textures, shadows, borders, symbols, dingbats,

and hundreds of fonts that can be used to set foreign languages.

If you are intrigued with the possibilities of this unique typesetting instrument, call or send in the handy coupon. We'll see that you get more information.



VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, FL 33321

Call Us Toll-Free
1-800-327-1813.

IN CANADA (416) 533-2305.

Please tell me more about the new Photo Typositor 3200.

Name _____ Title _____

Organization _____

Address _____

City/State/Zip _____

Phone _____

U&lc 2/85

Crescent

Colored Drawing Boards & Papers

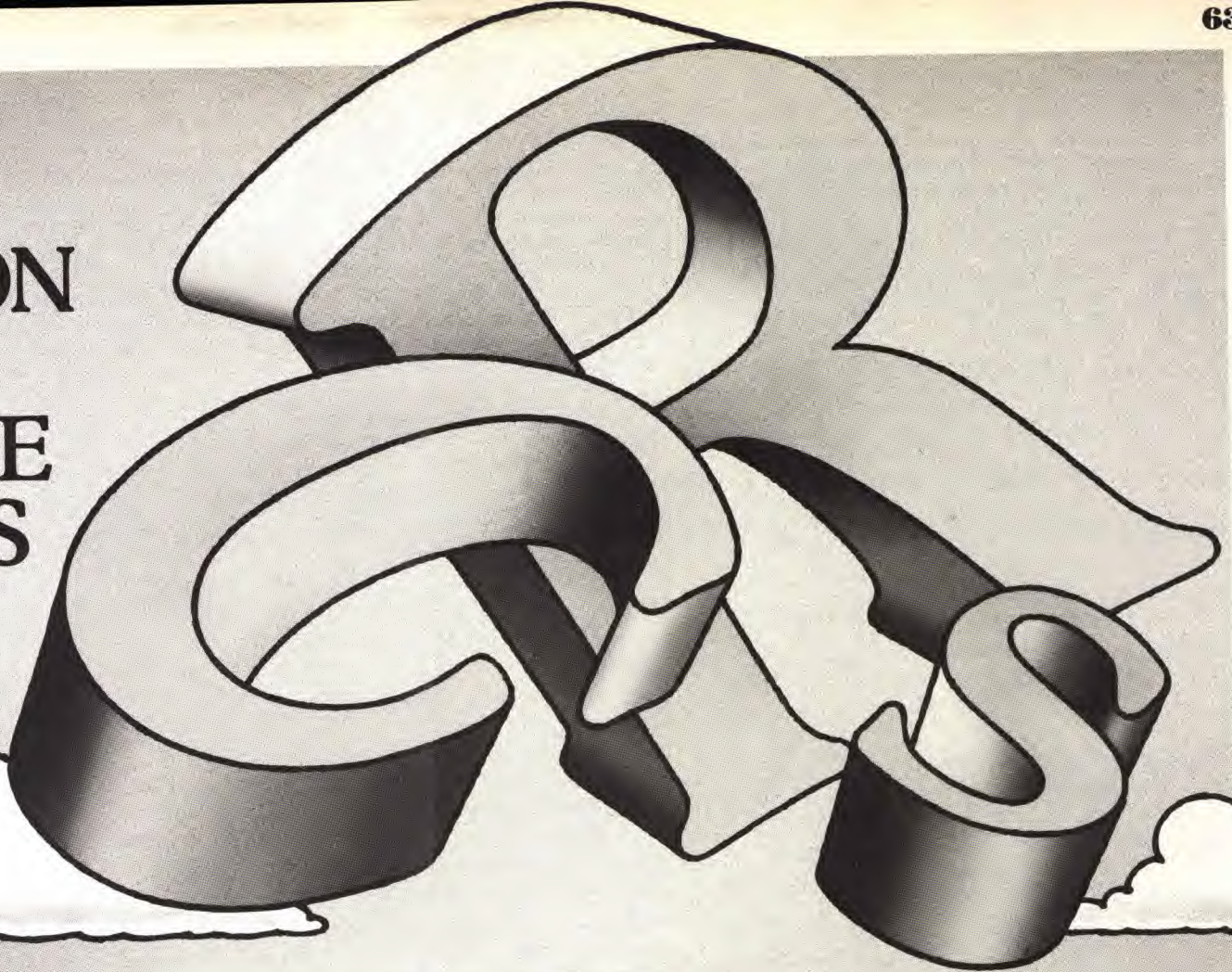


Send For
Free Sampler



Crescent Cardboard Company, P.O. Box XD, 100 W. Willow Road, Wheeling, Illinois 60090

WANT A
COLLECTION
OF FACES
THAT RAISE
THOUGHTS
TO NEW
HEIGHTS?



THIS HIGH-FLYING OFFER IS JUST YOUR TYPE. Now you can have Alphatype's most current typeface information at your fingertips to use as a reference tool, or when you spec or order type. Just take your choice of the typebooks listed in the coupon below, and mail it to Alphatype. Many of the faces featured in our CRS typebooks are available only from your local CRS Type Master, a member of a select group that uses the Alphatype CRS typesetter. We'll be glad to send you the name of your nearest Type Master on request. You might also want to order an assortment of world famous Berthold typebooks which feature over 827 text faces and over 1400 display faces. But whatever books you choose, you'll get a collection that's just your type.

alphatype. WE'RE JUST YOUR TYPE.

Alphatype Corporation, a member of the Berthold group, 7711 N. Merrimac Avenue, Niles, IL 60648, 312/965-8800, Alphatype Canada, Inc., a member of the Berthold group, 190 Amber Street, Markham, Ontario L3R 3J8, 416/475-8570.

Please rush me the following typebooks, in the quantities listed below:

The Alphatype Type Master's Book of One-line Showings. A compilation of all current CRS typefaces displayed in 14 point type. \$10.00 each.

The Alphatype Type Master's Book of Faces. A two-volume typebook set displaying each CRS typeface in all available point sizes. \$75.00 per two-volume set.

Berthold Body Types E2 Book. A compilation of typeface showings for the Berthold Diatronic font grids. \$50.00 per book.

Berthold Headlines E3 Book. A compilation of typeface showings for the Berthold Staromat headline setter. \$40.00 per book.

Please send an international listing of the Alphatype Type Masters.

A personal or business check made payable to Alphatype is enclosed. (Please include \$2.00 per book for postage and handling.) Allow four weeks for delivery.

Name _____ Title _____

Company _____

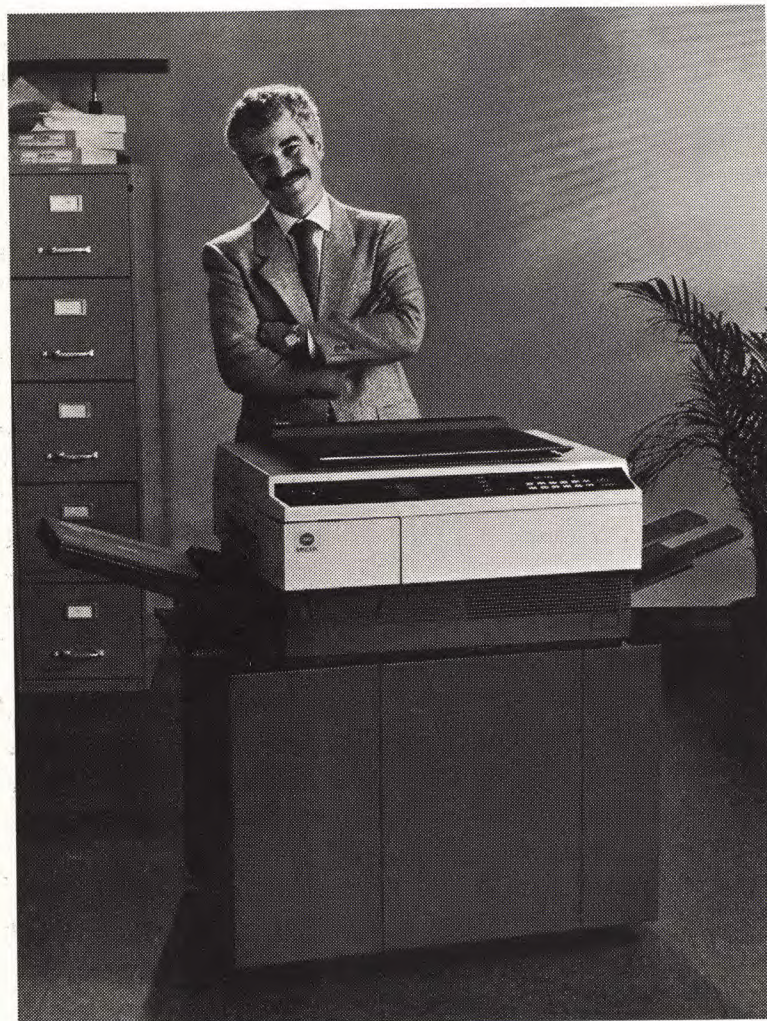
Address _____

City _____ State _____ Zip _____

Send to Alphatype Corporation, 7711 N. Merrimac Avenue, Niles, IL 60648.

U&ic 2/85

WHAT THIS PRINTER'S CAMERA USED TO DO FOR \$9.39, THE MINOLTA BETA COPIER DOES FOR 4¢.



The copier is the Beta 450Z from Minolta. And it's revolutionizing the way printers all over the country size type and artwork for layouts, paste-ups, mechanicals and more. Because they don't have to go to the camera nearly as often.

The reason is Minolta's exclusive Beta zoom lens. It can reduce and enlarge to a virtually limitless range of copy sizes. From almost 50% larger than the original to 50% smaller.

The dramatic cost saving isn't the only reason why more and more printers are choosing the Beta 450Z. There's also the time saved. At many printers, up to an hour or two a day.

And Minolta copy quality is, as always, superior. Whether the 450Z is doing the office copying jobs other copiers do. Or the special sizing jobs it alone can do.

For more on how the Beta 450Z can make your life easier, see your Minolta dealer. Look in the Yellow Pages under the Minolta trademark. Or call toll-free 800-526-5256. In New Jersey, 201-342-6707.

The Minolta Beta 450Z. The first copier in the world that sizes like a camera.



Please have my dealer contact me for a demonstration of the Minolta Beta 450Z's sizing capabilities.

Please send me more information.

Name _____

Title _____

Company _____

Address _____ City _____

State _____ Zip _____ Telephone _____

Mail to Minolta Corporation, Business Equipment Division, 101 Williams Drive, Ramsey, N.J. 07446.

BETA. THERE'S NO OTHER COPIER ON EARTH LIKE IT.



E X T R A

Baskerville Captured in Xerox *Electronic Printer



Last Friday, world famous John Baskerville was found rummaging through 256K memory boards harassing integrated circuits. This was in spite of rumors that he had been forced into retirement because of an allergic reaction to design marker fumes.

Xerox *EP users became suspicious the week before, when footprints and neatly scrawled incoherent messages had been found scattered throughout sensitive documents. Accusations were flying as the scandalous activity persisted.



Local authorities were notified. They surrounded the printer on Friday night, demanding the suspect to surrender peacefully. According to an eyewitness, "When he (Baskerville) refused, they used tear gas to flush him out."

While in a hypnotic state, Baskerville admitted to being haunted by ghosts of Morris Benton, Giambattista Bodoni, and Elvis Presley. Continuing research into the miraculous story has led scientists to believe that his tale may have an affect on the yet unborn type designers of the future.

Evidence of Baskerville's bizarre lifestyle was confiscated at the scene. A stylish living room set, matching Ferrari roadsters, several sequin suits, and eight Merg font families were removed from the printer. The suspect was charged with possession of goods and residing in a printer not zoned for housing.

Public interest in the case has forced that the printer be re-zoned immediately and that Baskerville be released from custody. He and the eight Merg font families have returned to the printer, where they plan on remaining.



~ Staff Reporter

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ 1234567890 1/2 3/4 5/8 & \$ % ? ! { } [] ()
¶ \$ † ‡ % ‰ @ # / \ | . , ; - ' " " " " " * ° _ ¯ © ® ^
• + - x ÷ < > ≤ ≥ = ≠ ≈ ~ - ± -
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ 1234567890 1/2 3/4 5/8 & \$ % ? ! { } [] ()
¶ \$ † ‡ % ‰ @ # / \ | . , ; - ' " " " " " * ° _ ¯ © ® ^
• + - x ÷ < > ≤ ≥ = ≠ ≈ ~ - ± -

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ 1234567890 1/2 3/4 5/8 & \$ % ? ! { } [] ()
¶ \$ † ‡ % ‰ @ # / \ | . , ; - ' " " " " " * ° _ ¯ © ® ^
• + - x ÷ < > ≤ ≥ = ≠ ≈ ~ - ± -
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
WXYZ 1234567890 1/2 3/4 5/8 & \$ % ? ! { } [] ()
¶ \$ † ‡ % ‰ @ # / \ | . , ; - ' " " " " " * ° _ ¯ © ® ^
• + - x ÷ < > ≤ ≥ = ≠ ≈ ~ - ± -

XEROX

Corporate Font Center A3-23
701 So. Aviation Blvd.
El Segundo, CA 90245
(213) 596-9721

Baskerville 900™ is a trademark of Allied Corporation.
Xerox is a trademark of Xerox Corporation.

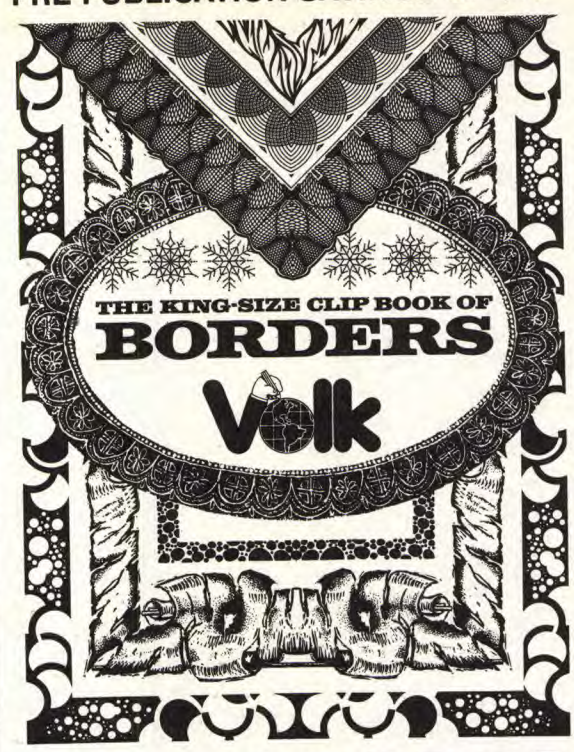
The Xerox Mergenthaler font samples shown here were originally printed on a Xerox 9700 EPS.

Character forms are stored within Xerox electronic printers at 800 spots per inch and imaged electronically, upon demand. Each page of output is a xerographic original. For more information about Xerox electronic printer fonts, please write or call.

NOW! BUY ONLY THE INDIVIDUAL CLIP BOOKS YOU NEED MOST!



PRE-PUBLICATION SAVINGS OF \$10



365 BORDERS
READY TO CLIP,
PASTE & PRINT **39⁹⁵**

49.95 AFTER FEBRUARY 15, '85

Back again! The third generation of the greatest border collection of all time. First printing was 36 pages (8½x11) impeccably lithographed on one side of "Kromekote" reproduction stock. It sold out. We added 12 pages of contemporary borders to the original 36 in the second printing. Now we've added 24 pages of today's borders to bring the forthcoming third printing to 72 pages!

Each border is complete, finished and ready to use—no mitering to do unless you wish to change proportion. All borders are hand-drawn or photo composed. No ordinary metal rules. Ten pages with more than 50 ornate certificates—use just one and you've paid for the entire book. Art deco, art nouveau, classic, geometric. Seasonal, holiday, thrift. Ovals, circles, squares, rectangles. Frames, boxes, cartouches, coupons. Indexes show all borders in miniature. Order now and save \$10.00!

Send for sample book and our long list of 180 to choose from...

Now! Those who use camera-ready art only occasionally or whose art needs are confined to only one or two categories, may now order individual "Clip Books"! If you're big into sports, we've eight different "SPORTS" books for you. Best of all, we offer 180 different "Clip Books"—everything from "Announcers" to "Zanies"—for as little as \$4.50 each.

Choose from many hard-working titles such as Holidays, Food, Menu, Symbols, Design Devices,

Graphic Arts, Ad Starters, Communications, Education, Drop-Ins, Executives, Industry, etc., etc. All with typically fine Volk art and impeccably lithographed on one side of "Kromekote" reproduction stock. Naturally, they're all in the easily filed 5x8-inch size.

The current books are, of course, reserved for subscribers only as they're the commuters who keep this railroad running! But your selection is vast and each illustration is quite valid and the price is right! An entire book of illustrations for less than you'd pay for a sheet of rub-down lettering.

So send for your free sample book and the list of 180 others right now. Please enclose \$2.00 in a check or cash which will be credited on your first purchase. This is to cover handling and first class postage. You've really nothing to lose but a long look, so send today!

NOSTALGIC ART



Not tired, old public domain engravings, but fresh, crisp line drawings, rendered expressly for us by top-flight illustrators. About half of the 100 are costly scratchboards—an almost extinct art. Every imaginable scene or situation of the gaslight era. All are impeccably lithographed on cast-coated reproduction STOCK—40 one-side pages, 5x8 inches. Simply clip, paste, shoot and print for great graphics.

CHRISTMAS ART

Plan ahead and save now! About 175 illustrations, cartoons, borders, designs and decorative pieces in the greatest collection of Christmas art ever assembled. Everything imaginable and all the art you'll need to handle Christmas 1984. Loaded with handsome black-and-white camera-ready art. 36 one-sided pages impeccably lithographed on cast-coated "Kromekote" reproduction stock in size 8½x11 inches. Completely indexed.



1001 GREAT GRAPHICS

DESIGNS - ILLUSTRATIONS - CARTOONS - ONLY 9¢ EACH



It's the biggest "Clip Book" we've ever done with a total of 180 one-sided pages, with 1001 incredible black-and-white line illustrations and especially lettered headlines! Designed especially for the custom printer with classifications ranging from A to Z, but it's a wind-fall for anyone in advertising and printing. The pages are 8½ x 11 inches with the 180 one-sided pages printed with our usual care on glossy "Kromekote" reproduction stock. Punched for the sturdy, three-ring binder with pages easily removed for the camera. Fully indexed so that you can locate what you need in an instant. An amazing collection of the very best illustrations from recent books plus hundreds and hundreds of brand new pieces. Hundreds of animals and team mascots, occupations, sports, borders and drop-ins. Art for all seasons and of every description. All top quality Volk Art—the choice of professionals for over 30 years. Best of all, it's only \$89.95 including the binder.

HOLIDAY ART COLLECTION

OVER 400 ILLUSTRATIONS OF 27 ANNUAL HOLIDAYS



The newest of our specialty books contains 400 illustrations, designs and cartoons covering 27 different annual holidays: April Fools - Christmas - Columbus Day - Easter - Election Day - Father's Day - Flag Day - Ground Hogs - Halloween - Hannukkah - Independence Day - Labor Day - Lincoln's Birthday - Martin Luther King - Memorial Day - Mother's Day - New Year's - Palm Sunday - Passover - Rosh Hashanna - St. Patrick's Day - Secretary's Day - Thanksgiving - Valentine's Day - Veterans Day - Yom Kippur - George Washington. All of these occasions are depicted in a festive and appropriate style to reflect each specific holiday. Printed on Kromekote repro stock, fully indexed and housed in a sturdy 3-ring binder; each 8½ x 11 inch page is numbered, titled and guaranteed top-quality art. The entire collection includes about one-half vintage Volk Art and one-half fresh, new illustrations.

CLIP & MAIL YOUR ORDER TODAY!

VOLK CLIP ART, INC., BOX 72L PLEASANTVILLE, NEW JERSEY 08232

Please rush us the "Clip Books" checked below. Our covering purchase order is enclosed. Charge to our active, established account and invoice us at rates below plus UPS shipping charges.

- Our check is enclosed—you absorb all shipping charges. (Outside USA: payment in US funds, with order. In N.J., include 6% sales tax.)
- BORDERS, 49.95 after Feb. 15 \$39.95
- FREE SAMPLE BOOK, handling & postage \$ 2.00
- 1001 ILLUSTRATIONS & DESIGNS... \$89.95
- HOLIDAY ART COLLECTION \$59.95
- KING-SIZE CHRISTMAS, was \$29.95 \$19.95
- GOOD OLD DAYS, was \$16.50 \$10.95

Firm Name Please Print Clearly

Authorized by

Street Address Please for UPS

City, State, Zip Code

Another Identicolor first!

Totally New!

After 2 years of research and development, Identicolor has now added another innovation to their already superior transfer system.

Residue-free Identi/cals.

These Identi/cals can be made to any specification, shape or size and on a new clearer, easy-to-handle base sheet that assures you of a perfect registration and immaculately clean transfers everytime.

And since this is produced by the same unique Identi/cal system that is so well known in the industry, it also assures you of the same unmatched quality reproduction.

Precise Color Matching!

Identicolor has also redesigned their inks with new and finer resins in order to attain the highest color quality in all ranges of the spectrum. They have been specifically blended to work with all the universal color matching systems making it easier and faster to produce your job exactly as ordered and always on time.

And unlike other decal systems, Identi/cal guarantees you any degree of transparency up to total opacity with no chance of show through.

New Easier Release!

We have also blended a new "easy-off" adhesive that is almost free of tack.

This adhesive allows you to position your Identi/cal accurately in the place you want and with just enough grab to hold it there while you softly burnish your image.

And when special requirements are involved our experts can determine the best Identi/cal adhesive for your specific needs.

Now it can be said that no one can customize a decal for you like Identicolor.

And what this means to you is that the best has just become better.

Amsterdam
Ploeger Lettering B.V.
31-20 276-451

Atlanta
Identicolor of Atlanta
404 953-3252

Auckland
Identicolor of New Zealand
Rothmans Industries Ltd.
64-9 778-990

Baltimore
MarkColor Inc.
301 687-1222

Berlin
Layout Satz
49-030-261-4203

Boston
Composing Room
of New England Inc.
617 742-4866

Chicago
Ryder Types Inc.
312 467-7117

Cincinnati
Typo-Set Inc.
513-751-5116

Cleveland
Bohme & Blinkmann Inc.
216-621-5388

Cologne
Typographische Werkstatt
49-211 403-028

Dallas
Jaggars-Chiles-Stovall Inc.
214 363-5600

Dayton
Dayton Typographic
Service Inc.
513 223-6241

Denver
IdentiColorado Inc.
303 832-7156

Dusseldorf
Typographische Werkstatt
49-211 370-943

Essen
Typographische Werkstatt
49-201 775-057

Hamburg
Presentations Service
Identicolor

49-40 234-14

Houston
Typografiks Inc.
713 861-2290

Indianapolis
Typoservice Corp.
317 634-1234

London
Advertising Art Studio, Ltd.
44-1 580-7045

Los Angeles
Headliners/Identicolor
of Los Angeles Inc.
213 938-3668

Louisville
Advertisers Production
Service, Inc.
502 451-0341

Melbourne
All Graphic Industries Ltd.
61-3 690-6788

Minneapolis
Headliners of Twin Cities Inc.
612 339-0615

Montreal
McLean Brothers Ltd.
514 861-7231

New York
Advertising Agencies/
Headliners Inc.
212 687-0590

Omaha
Western Graphics Inc.
402-565-6333

Paris
LaTypographie International
33-1 337-8000

Philadelphia
Armstrong, Inc.
215 592-7474

Philadelphia
Stallone Typographic
Services Inc.
215 568-6310

Pittsburgh
Headliners of Pittsburgh Inc.
412 391-3778

Rochester
Cousins/Shurtleff Inc.
716 337-0483

San Diego
Central Graphics Inc.
619 234-6633

San Francisco
Headliners/Identicolor
of San Francisco Inc.
of California
415 864-1338

Seattle
Type Gallery Inc.
206-285-6333

Stockholm
Typografen 2
46-8 349-255/109-816

Stuttgart
Presentations Service
49-711 610-853

Sydney
Hartland & Hyde Pty Ltd.
61-2 290-1122

Toronto
Cooper & Beatty Ltd.
416 593-7272

Washington, D.C.
Harlowe Typographers Inc.
301-277-8311

Wiesbaden
Typo-Studio
49-6121 444-267

Zurich
Presentations Service
41-1 351-120

**IDENTICOLOR,
IDENTICAL.**

The original.

THE ORIGINAL COPY

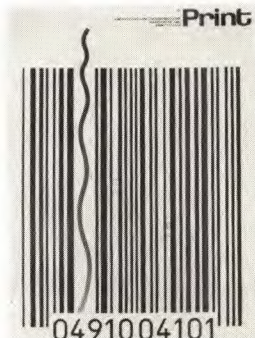
S · A · V · E · O · V · E · R 40%

on your subscription to

AMERICA'S GRAPHIC DESIGN MAGAZINE

PRINT is #1 Showcase for the Newest and the Best in Visual Communication around the World

Take advantage now of this Special Introductory Offer. You will receive the all-color PRINT's Regional Design Annual '84 + one year subscription to PRINT, America's Graphic Design Magazine!



PRINT is read by art directors • illustrators • graphic artists • typographic designers • art production managers • commercial photographers • electronic graphic designers • advertising and sales promotion managers

PRINT Subscribers automatically receive PRINT's Regional Design Annual.

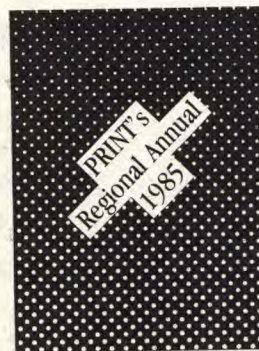
This is the most comprehensive Graphic Design Annual ever published. It has been called . . . the Bible of the industry, . . . the nicest, the best and most interesting annual of them all, . . . it opens a door to some rarely seen innovative work, . . . it shows how much sophisticated work is being done all over the country. It is the only Annual to survey American graphic design strictly from a regional standpoint. Published as the July/August issue of PRINT it presents in six separate editorial sections — all in full color, with over 1,400 illustrations — the major regions of the country: The Far West • The Southwest • The Midwest • The South • The East • New York City. (List price \$24.00)

PRINT, America's Graphic Design Magazine

Keeps you current on how ideas and concepts are given visual expression . . . lavishly illustrated and superbly edited PRINT is easily the most original, candid and readable design magazine. You will find in PRINT up-to-date coverage of the constantly changing graphic design field. You will see what is taking place in advertising and promotion, corporate identity, illustration and photography, design, television, film, computer-aided design and more.

We are celebrating our new look . . . and you can benefit!

Each issue of PRINT is now printed in full color — and to introduce you to these improvements we are offering you this special opportunity to get PRINT at over 40% savings. Subscribe now to PRINT and you will receive the all-new Regional Design Annual '84 plus one year of PRINT Magazine including PRINT's Regional Design Annual '85. This is a total value of \$77.50. Subscribe now and save \$33.00



Get both Regional Design Annuals. Order your subscription now and we will send you the current Regional Design Annual immediately. As part of your subscription you will also receive PRINT's Regional Design Annual '85 published as the July/August issue of PRINT.

An Exclusive Offer from PRINT Magazine — A Special Discount on TYPOGRAPHY 5: The all-new 1984/85 Annual of The Type Directors Club



The only Annual devoted exclusively to typographic design! *TYPOGRAPHY 5* shows the highest achievements in the effective use of typography. 202 brand-new and outstanding examples of typographic excellence in advertising, promotion, editorial design, corporate graphics, logotype, packaging, trademarks, and many unique pieces.

TYPOGRAPHY 5's winning entries well-chosen by an outstanding jury. The winners of the 30th Annual competition sponsored by The Type Directors Club were selected from over 3,500 entries by designers, typographers, calligraphers, and graphic artists with national and international reputations.

TYPOGRAPHY 5 is designed to inspire and serve as a specimen of typographic excellence. This is one of the better design annuals published. It showcases all winners in large format to clearly show the typographic design. Each piece is identified by designer, typographic supplier, agency/studio, client, dimensions and principal type used.

216 pages, 8 1/4 x 11, (21 x 28 cm). 40 color plates. 215 black and white illustrations. Index. List price \$27.50. **PRINT'S SPECIAL DISCOUNT PRICE \$23.95**

SAVINGS CERTIFICATE for Print Magazine and Typography 5

Clip and mail today!

Mail to PRINT, 6400 Goldsboro Road, Bethesda, MD 20817

YES, please send me PRINT's REGIONAL DESIGN ANNUAL '84 and enter my subscription to PRINT, America's Graphic Design Magazine for one year at the special introductory price of \$44.50 (newsstand price \$77.50). Maryland residents add 5% sales tax. Canada and other foreign countries add \$8.00 for postage. (U.S. currency only)

Please send me **TYPOGRAPHY 5** at Print's Special Discount Price. _____ copy(ies) @ \$23.95 (list price \$27.50)

Enclosed is my check for \$ _____ (PRINT PAYS SHIPPING) Maryland residents add 5% sales tax. Canadian residents add 30% for currency exchange. All other countries payable in U.S. funds only.

PRINT'S TOTAL COVER PRICE

\$77.50

YOUR COST

\$44.50

YOU SAVE

\$33.00

Name _____
(please print)

Title _____

Company _____ Phone (____) _____

Address _____

City _____ State _____ Zip _____

Charge my credit card plus postage and handling

American Express

Visa

MasterCard

CREDIT CARD NUMBER

GOOD THROUGH

MONTH YEAR

Signature _____

(ALL CREDIT CARD ORDERS MUST BE SIGNED)

THE TYPEMAN COMETH.



At 7:56 a.m., the streets are pretty empty. In fact, the only sign of life out there is a lone, approaching figure. Your ATA typeman, right on schedule. As always, he's been undeterred by hail, gale or gloom of night.

And, as promised, he's got your Goudy Extra Bold Condensed and Times Roman text, just the way you ordered it. With the ATA, you see, your typework always arrives like clockwork. Before the

beginning of *your* business day. So you can rest easy tonight and every night. You know that when tomorrow cometh—cometh rain or shine—your ATA typeman will be there when you need him.

Atlanta, Georgia Action Graphics, Inc. Bloomfield, Connecticut New England Typographic Service, Inc. Boston, Massachusetts Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. Cedar Rapids, Iowa Type 2, Inc. Chicago, Illinois J.M. Bundscho, Inc.; RyderTypes, Inc. Total Typography, Inc. Cincinnati, Ohio Typo-Set, Inc. Cleveland, Ohio Bohme & Blinkmann, Inc. Columbia, South Carolina DG&F Typography Dallas, Texas Jaggars-Chiles-Stovall, Inc. Southwestern Typographics, Inc.; Typography Plus, Inc. Detroit, Michigan The Thos. P. Henry Company; Willens+Michigan Corp. Fort Worth, Texas Fort Worth Linotyping Co. Grand Rapids, Michigan Acraforms, Inc. Houston, Texas Typografiks, Inc. Indianapolis, Indiana Typoservice Corporation Kansas City, Missouri Uppercase, Inc. Los Angeles, California Andresen Typographics; Typographic Service Co., Inc. Memphis, Tennessee Graphic Arts, Inc. Miami, Florida Wrightson Typographics, Inc. Minneapolis, Minnesota Dahl & Curry, Inc.; Type House + Duragraph, Inc. Mission, Kansas. The Pica Place Newark, New Jersey Arrow Typographers, Inc. New Orleans,

ATA

Louisiana Film-A-Graphics New York, New York Advertising Agencies/Headliners; Royal Composing Room, Inc. Philadelphia, Pennsylvania Armstrong, Inc. Phoenix, Arizona Morneau Typographers, Inc. Pittsburgh, Pennsylvania Davis & Ward, Inc.; Headliners of Pittsburgh, Inc. Portland, Oregon Paul O. Giesey/Adcrafters, Inc. Rochester, New York Rochester Mono/Headliners San Francisco, California Headliners/Identicolor, Inc.; Mercury Typography, Inc. Seattle, Washington Thomas & Kennedy; Typographers, Inc.; The Type Gallery, Inc. St. Joseph, Michigan Type House, Inc. St. Louis, Missouri Master Typographers, Inc. Montreal, Canada McLean Brothers, Ltd. Toronto, Canada Cooper & Beatty, Ltd. Winnipeg, Canada B/W Type Service, Ltd. Amsterdam, Netherlands Ploeger Lettering BV Brisbane, Australia Savage & Co. Brussels, Belgium Graphiservice Paris, France Societe De Creations Graphiques Gothenburg, Sweden Fototext/Typografen AB Stockholm, Sweden Typografen AB Frankfurt, West Germany Typo-Gartner GmbH Stuttgart, West Germany Layout-Setzerei Stulle GmbH

Advertising Typographers Association
5 Penn Plaza, New York, New York 10001. Walter A. Dew, Jr., Executive Secretary

The best creative solutions of the 80s... delivered to your door each month!

12 times a year, Clipper Creative Art Service® brings you a fresh supply of camera-ready art and ideas that will save you time, energy, and money—while maintaining your high standards of professional quality.



Clipper® brings a new level of sophistication to camera-ready art. It's always contemporary, constantly updated and consistently original.

Top-quality art that's unparalleled. "Average" just isn't good enough for Clipper. The art we offer you has to be the very best. So we've scoured the nation to find today's most dynamic artists. These top illustrators contribute to Clipper, giving you a wide variety of artistic styles to choose from—illustrations, graphics, symbols, headings and borders in styles from stipple and crosshatch to bold silhouettes and airbrush renderings. Clipper art can be modified easily to fit your specific needs. Enlarge it, reduce it, crop it, flop it, reverse it, add color to it—use it to its fullest potential!

Contemporary, original suggestions to give you ideas. Clipper is the only art service that provides top-quality art, then suggests creative ways you can use it. Eight pages of Clipper show you clear examples of how you can use the art in each issue. You'll see examples of ads, brochures, newsletters, logos, letterheads, AV slides, menus, billboards, T-shirts, package designs and much more—complete with professionally written copy, so you may use them just as they are. These idea pages are designed to eliminate creative blocks so productivity can flow!

Make Clipper your complete creative SYSTEM. With your subscription to Clipper, you'll receive:

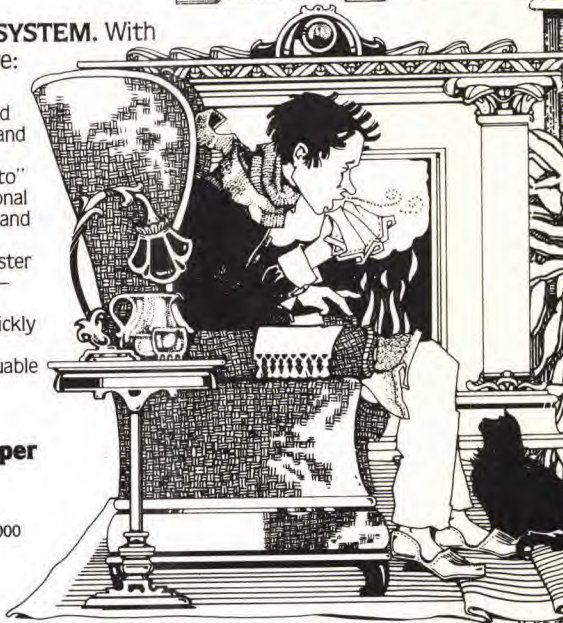
- 12 issues of the 24-page (12½" x 19") Clipper filled with contemporary, professional camera-ready art and ideas.
- 12 issues of "Clip Bits"—your indispensable "how-to" magazine filled with tips, shortcuts, and informational articles for artists, production people, copywriters, and creative managers. (20 pages, 8½" x 11")
- Unlimited access to our 10-year, 8,000-subject Master Art Library and its 64-page Cross Reference Index—available exclusively to Clipper subscribers.
- Monthly pictorial indexes to help you locate art quickly and easily.
- Sturdy vinyl-clad binders—one to protect your valuable Clipper issues and the other for your "Clip Bits" magazines.

Send for your **FREE Trial Issue of Clipper Creative Art Service** today!



Dynamic Graphics, Inc.
6000 N. Forest Park Drive
P.O. Box 1901
Peoria, IL 61656-1901

84AR-80000



NOTE: Offer applies in North America only. In Europe, contact Dynamic Graphics, U.K. Ltd., 17 Rodney Way, Widford Industrial Estate, Chelmsford, Essex, CM1 3BY, England, for complete details. All other areas, contact Dynamic Graphics, Inc. (U.S.)

Try Clipper FREE of charge

When you complete and mail in the coupon, we'll send you a **FREE trial issue of Clipper**. Use its \$14,000 worth of original art, and adapt the application ideas to your own projects.

SEND NO MONEY NOW

YES! I'd like a **FREE Trial Issue of Clipper**®. Please enter my order for a one-year, 12-issue subscription to **Clipper Creative Art Service**® at \$29.50 per month, plus \$2.15 postage and handling (\$3.90 per month postage and handling in Canada, payable in U.S. funds), beginning with the current issue. After the first 12 issues, continue to ship monthly, subject to my written cancellation notice 30 days prior to publication (20th of every month).

However, first send me the Trial issue of Clipper, which I may review and use. If I decide Clipper is not for me, I may cancel my order within 15 days, keep the FREE ISSUE and owe nothing.

- I agree to complete the order as follows (please check one):
- I prefer to save 3% of the subscription price by prepaying. Please bill me now. Net 10 days.
 - Please bill me monthly as the year's issues are shipped. Terms are net 10 days.

Note: Coupon must be completely filled out and payment option checked before we can send your Trial Issue.

ATTENTION (please print or type) _____

TITLE _____

COMPANY (if applicable) _____

STREET _____

CITY _____ STATE _____ ZIP _____

TYPE OF BUSINESS _____ BUSINESS PHONE (area code) _____

AUTHORIZED BY (Signature and title) _____

FOR OFFICE USE _____ 84AR-80000

MAIL TO: Dynamic Graphics, Inc., 6000 N. Forest Park Drive, P.O. Box 1901, Peoria, IL 61656-1901

13 pounds. 200 dollars.

The beautiful new two-volume set of display typeface catalogs from TypeMasters.



TypeMasters. One of the most respected, least known quality typefounders/designers.

But not for long.

More than just incredibly stunning specimen books, they're designed to be ready for a workout whenever you are.

They're so useful, in fact, that five major typographers adopted them for their own use.

Even before we hit the presses.

928 pages. Four years' work.

1600 alphabets. The good stuff. All the popular ITC designs, plus many other licensed and redrawn styles and families. Dozens of brand new alphabets peppered with sample headline blocks, so you can see how effectively they'll work for you.

Only the strong survive.

Because you're bound to get lots of use out of these books every day, we put more into them.

Seven slant-D rings hold the pages squarely, while their oversized punch keeps the pages from snagging and tearing as you're tearing through them looking for quick solutions to those nagging rush jobs.

See how big the headline of this ad is? That's how big all the complete show-

ings are. (No midget type here.)

So they're easy to see, trace and resize into your layouts. The printing is absolutely the finest, on crisp, white matte enamel stock.

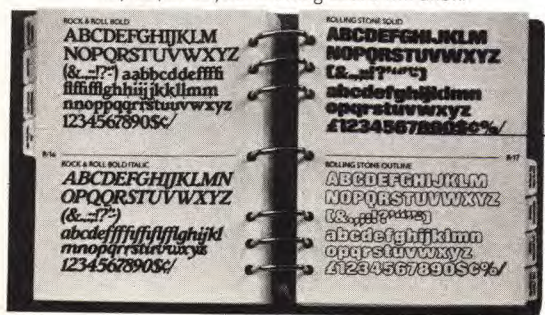
They're a joy to behold. And you can be holding them real soon, by returning the coupon with your order.

Send to: TypeMasters/29-31 East Lancaster Avenue/Ardmore, PA 19003.

Full-font showings that are easy to use. Alternate characters, such as swash, oldstyle figures, etc., are clearly marked.



Seven rings and overdrilled holes keep pages quick-turning and enduring. High-quality binders lay as flat as your drawing board will allow.



Send _____ copy(ies) of the complete two-volume set "A Fine Bunch of Characters," @ \$200. U.S. for each set ordered, plus \$10 for shipping. Outside U.S., add \$20. for shipping. PA residents add 6% sales tax. Total Amount enclosed: \$ _____

(Please print)

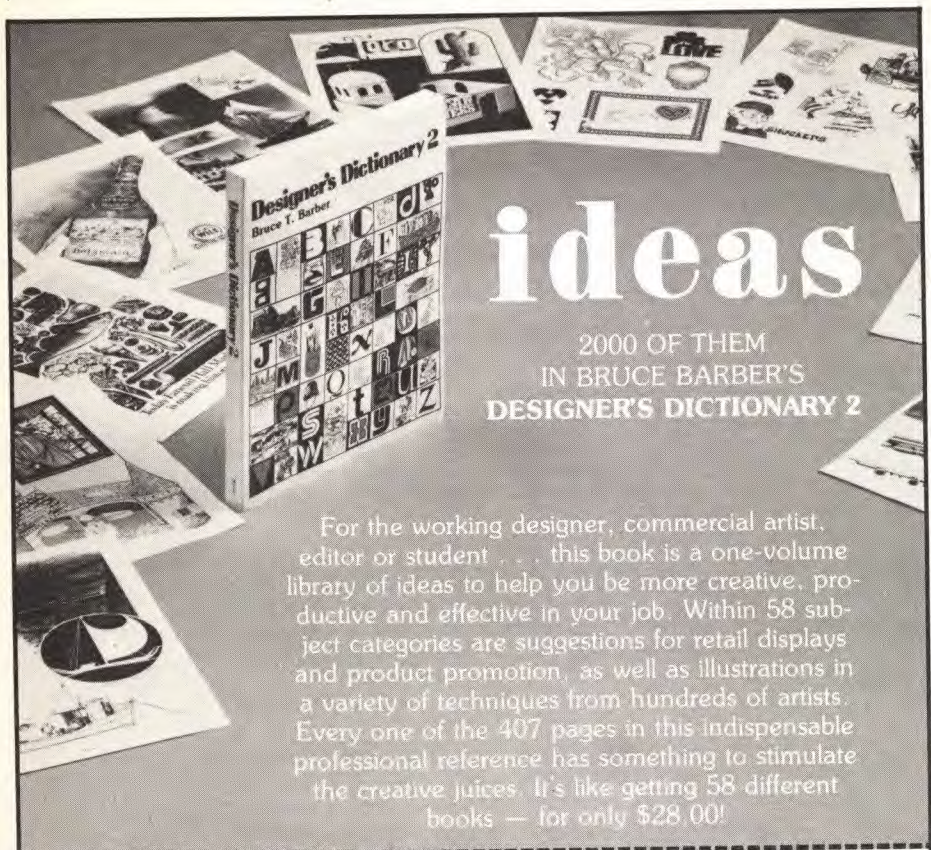
Name/Title/Company

Address (Street, not P.O. Box)

City

State/Zip/Postal Code/Country

Treacy Design/Mulligan Photography/Estelle Bair Composition



ideas

2000 OF THEM
IN BRUCE BARBER'S
DESIGNER'S DICTIONARY 2

For the working designer, commercial artist, editor or student... this book is a one-volume library of ideas to help you be more creative, productive and effective in your job. Within 58 subject categories are suggestions for retail displays and product promotion, as well as illustrations in a variety of techniques from hundreds of artists. Every one of the 407 pages in this indispensable professional reference has something to stimulate the creative juices. It's like getting 58 different books — for only \$28.00!

Send _____ copies of **Designer's Dictionary 2** at **\$28.00** each.

- Please check your method of payment:
- Payment enclosed
 - Send COD. US only
 - VISA
 - MasterCard



ST Publications
407 Gilbert Avenue
Cincinnati, OH 45202

NAME _____
COMPANY _____
ADDRESS _____

Charge customers: list all digits from card.
MasterCard: also list four digits above name.

Expiration Date _____

Signature _____ required using charge card

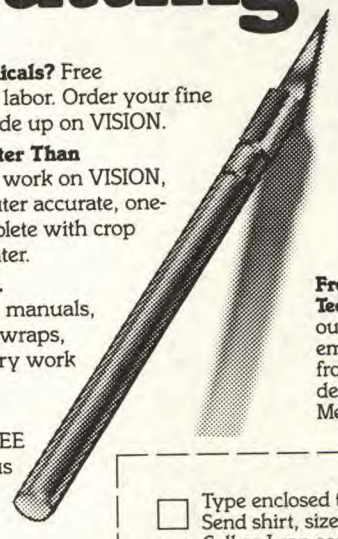
cut out all that cutting up

Maniacal Over Doing Mechanicals? Free yourself from all that manual labor. Order your fine typography from Granite, made up on VISION.

More Exact Than Exacto, Faster Than Freelance. When we do your work on VISION, you get camera ready, computer accurate, one-piece in-position repros, complete with crop marks, ready to go to the printer.

The Proof Is In Our Portfolio. Like ads, brochures, catalogs, manuals, monographs. With contours, wraps, rules, charts, graphs. Visionary work done on VISION.

You Can Cut Out All That Cutting Up. Plus receive a FREE VISION tee shirt* for letting us prove it to you. Now, that's a fitting offer from a fine typographer.



Free Red VISION Tee Shirt* with "Cut out" message boldly emblazoned across the front. See coupon for details. Sizes available: Medium, Large, X-Large.

Gg

GRANITE GRAPHICS
Fine Typography
19 Franklin Place
Rutherford, N.J. 07070
201-438-7398 • 212-772-0364

*Offer good only in NYC metro area of N.Y., N.J., Conn. Limited quantities.
†Subject to G.G. job acceptance.

- Type enclosed to do on VISION†. Send shirt, size _____.
- Call so I can see VISION samples.
- Bring shirt, size _____.
- Call so I can come for a VISION demo and get shirt, size _____.

Name, Title _____
Company _____
Address _____
City, State, Zip _____
Phone _____

This ad was typeset, then made up, in one piece, on VISION.



Chartpak airbrush products...superior for a lot of reasons. Send for a sample.

FRISKET FILM

Tinted Adhesive: A new concept in Frisket Film -- tinted adhesive allows artist to easily identify the area that is masked -- this prevents damaging the art or the possibility of inadvertently leaving any film on the work when finished.

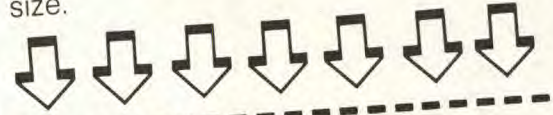
Specific Adhesive Properties: This adhesive leaves no residue on artwork. It passes all photo emersion tests for silhouetting in photo retouching. It also has low tack, forgiving properties.

2 mil Matte Vinyl: Flexible, durable surface for easy application and removal. Matte surface accepts pencil and most writing utensils, and has some tooth (which prevents pooling) for liquid pigments.

Cat. No.	Size	Quantity
FF811	8 1/2" x 11"	10 Sheets
FF115	11" x 5 yds.	5 yd. roll
FF225	22" x 5 yds.	5 yd. roll

AQUA DYE WATERCOLOR DYES

Completely homogenized for optimum color consistency, with no residue to clog technical pens or airbrushes. The 60 vivid colors are odorless and can be diluted with distilled water to produce graduated tones. Bottles are fitted with a convenient dropper cap to eliminate mess and are sold individually in a 1 oz. size.



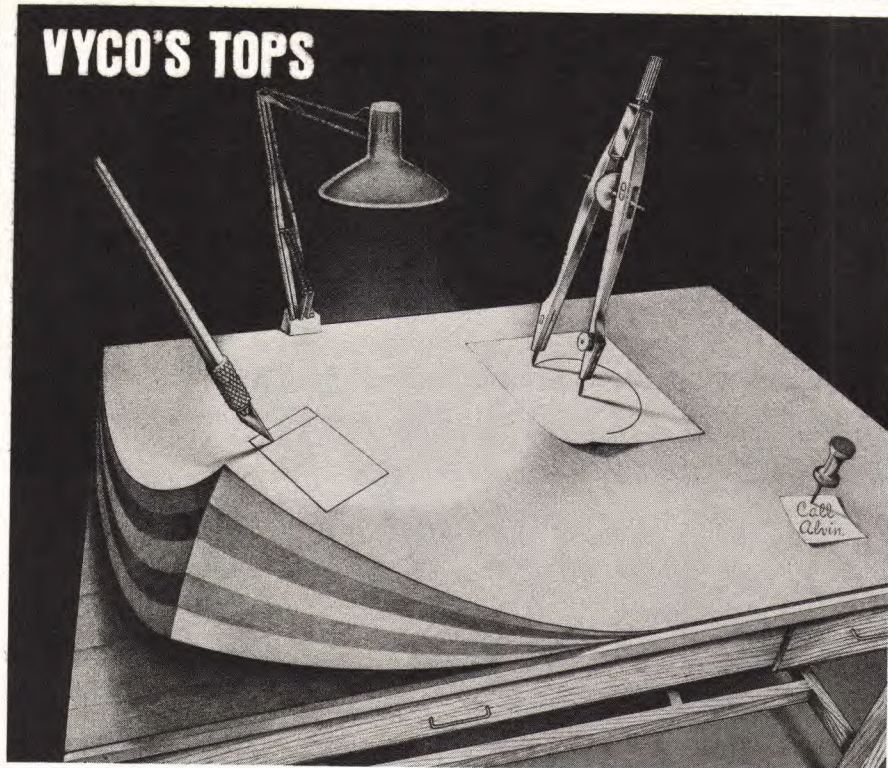
Just fill out the coupon, enclose \$1.00 for postage and handling and mail in for your sample of Chartpak Frisket Film and Aqua Dye Watercolor Dye.

Name _____
Company _____
Address _____
City _____
State _____ Zip _____

Mail to: Chartpak, P.O. Box 286, Leeds, MA 01053.
Allow 6 weeks for delivery. Offer expires June 1, 1985.

chartpak

VYCO'S TOPS



5 PLY MEANS IT'S SELF-HEALING, PLIABLE, SUPER SMOOTH.

VYCO vinyl drawing board covers . . . they're tops in quality and durability. 5 ply strength makes the difference. Surface bounces back from tack and instrument damage. VYCO . . . there's no better protection. From Alvin . . . the name that tops the competition.

Write or call for FREE sample and literature TODAY.

Corporate Headquarters
P.O. Box 188UL
Windsor, CT 06095
(203) 243-8991



Divisions in Dallas, TX and Sacramento, CA. For drafting, engineering & graphic arts supplies.

ALVIN
WE DRAW PERFECTION.

Artograph 1000J:

The Graphic Design Tool for Visual Communication Professionals

Instantly visualize your layout, in full color, before spending time and money on type and stats with Artograph's professional art projector, the 1000J. Featuring the widest scale range in vertical projectors, the 1000J accurately projects all forms of artwork from opaque copy, slides and transparencies* to 3-D objects with ease.

- Front-loading to accept oversize copy.
- Pinpoint sharp images in full color.
- Speeds up design time.

*A variety of accessories are available to extend the performance and capabilities of the 1000J. The bellows accessory is shown here.

Artograph, Inc.
Dept. UJ-285, 2626 N. Second Street
Minneapolis, MN 55411 612/521-2233



Please send brochure with complete specifications and price.

Name _____ Phone() _____

Title/Position _____

Company _____

Address _____

City _____ State _____ Zip _____

My art supplier dealer is _____ Location _____

Fine typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox

typography. It may require using wrong fonts, cutting hyphens in half, using smaller than normal punctuation marks; in fact doing anything that is needed to improve appearance and impact. Stating specific principles or guides on the subject of

typography is a practice to be approached only with a goodly measure of restraint. There should be an ever present awareness of the purpose to be served, the mood to be inspired, the message to be conveyed. No rule is useful if it inhibits or

restricts the ultimate purpose of the design. Fine typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect

integration of design elements often demands unorthodox typography. It may require using wrong fonts, cutting hyphens in half, using smaller than normal punctuation marks; in fact, doing anything that is needed to improve appearance

and impact. Stating specific principles or guides on the subject of typography is a practice to be approached only with a goodly measure of restraint. There should be an ever present awareness of the purpose to be served, the mood to

Step up to intelligent typography.

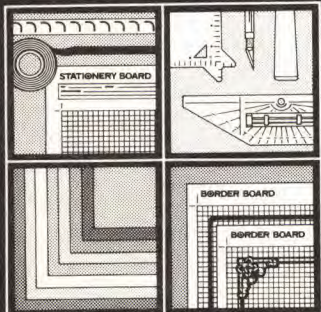
The first step to successful graphics is expert specification. The 24 type sizes and special angling shown above were accomplished in one pass through our digitized equipment. It didn't just happen. Call us for professional counsel—we're problem solvers.



(212) 687-8840 **TYPOGRAPHY**
216 E 45 ST NEW YORK NY 10017

NEW TOOLS AND PRODUCTS FOR LAYOUT, DESIGN AND DRAWING

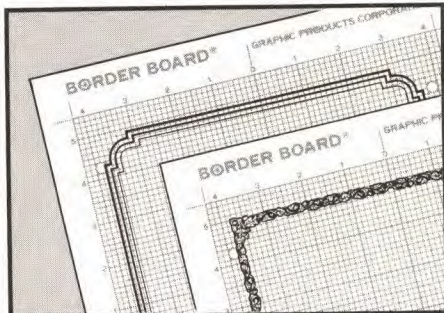
Graphic Products Corporation



PROFESSIONAL PRODUCTS AND TOOLS FOR
LAYOUT • DESIGN • DRAWING

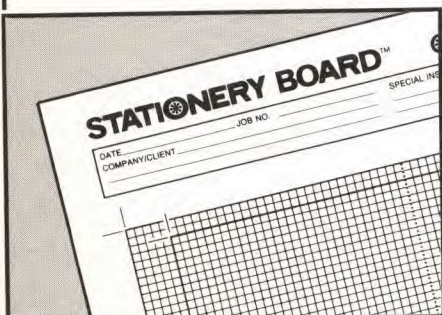
CATALOG SUPPLEMENT No. 7A

NEW GRAPHIC PRODUCTS CORPORATION CATALOG SUPPLEMENT FEATURES TOOLS AND PRODUCTS WHICH WILL TURN YOUR CREATIVE DESIGN IDEAS INTO FINISHED ARTWORK.

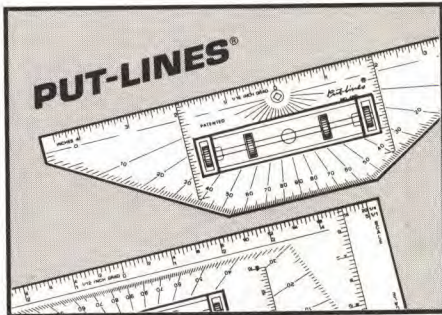


32 NEW BORDER BOARDS have been added to the popular line of preprinted borders with 8½ x 11 inch non-repro blue paste-up grid. Ideal for quick creative solutions to many design projects.

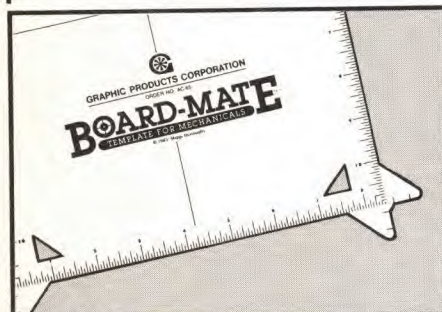
PICK UP YOUR FREE COPY AT YOUR LOCAL ART DEALER OR MAIL IN COUPON TODAY.



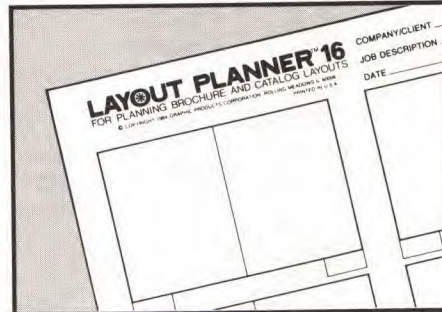
STATIONERY BOARD is a complete artwork production board and guide for business stationery. Non-repro blue grids provided for letterhead, envelope, shipping label and business cards.



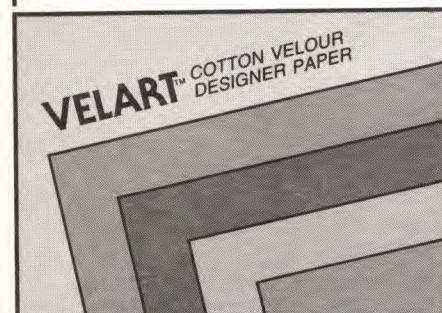
PUT-LINES is a new drawing tool with precision-engineered rollers for the accurate drawing of parallel lines, center lines, and angles. Inch, metric and engineering scales available.



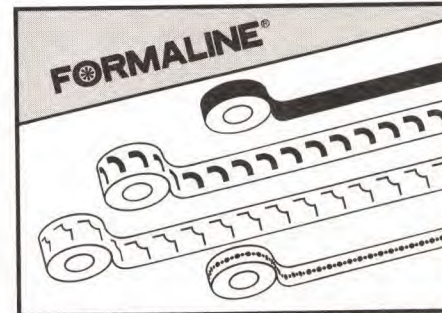
BOARDMATE is a precision, plastic template for quick and consistent ruling of crop marks and keylines for production art for any page or spread size.



LAYOUT PLANNERS are innovative new layout pads with miniature spreads for quick visualization of brochures and catalogs. Two sizes available: 8½ x 11 and 11 x 17 inches.



VELART Cotton Velour Designer Papers have a richly textured surface for creating unique visual presentations and illustration. Paper size is 20 x 26 inches. 16 colors available.



NEW FORMALINE Tapes added to the existing tape line include new point size corners, matte printed border tapes and pattern tapes. Useful for keylining artwork and visual presentations.

PLEASE RUSH MY FREE COPY OF
NEW CATALOG SUPPLEMENT NO. 7A

U&ic 2/85

Company _____

Attention _____

Street _____

City _____ State _____ Zip _____

Mail to: GRAPHIC PRODUCTS CORPORATION, 3601 Edison Pl., Rolling Meadows, IL 60008

THIS IS NOT DUMMY COPY. IT IS MEANT TO BE READ. IT IS NOT A SUBSTITUTE FOR THE FINAL COPY WHICH WILL BE INSERTED AT A LATER DATE, BUT THE ACTUAL COPY WHICH HAS BEEN WRITTEN SPECIFICALLY FOR THIS AD. THIS AD WAS SET BY PHOTO-LETTERING, INC. THAT'S RIGHT, WE SET TYPE! IN FACT, MANY PEOPLE DON'T REALIZE THAT PHOTO-LETTERING, INC. HAS BEEN SETTING TEXT SINCE THE LATE 60'S. OVER THE LAST FOURTEEN YEARS WE HAVE UPGRADED AND GREATLY EXPANDED OUR TEXT SETTING FACILITIES AND CAPABILITIES. NOW, WITH AN EVER-GROWING LIBRARY OF OVER 700 TEXT FACES INCLUDING EVERY ITC TEXT FACE, WE ARE SETTING COMPLETE ADS. (WE HAVE BEEN FOR YEARS!) WE ALSO DO COMPLETE MECHANICALS OF ADS—HEADLINES, TEXT SETTING, WE'VE REALIZED YEARS WE HAVE OUR HEADLINES, AND EVEN OUR SPECTRAKROME "ONE-OF-A-KIND" COLOR PREVIEW PRINT PROCESS; AND WE ARE PROUD OF THAT REPUTATION. SOME OF OUR SPECIAL PHOTO-EFFECTS ARE UNPARALLELED ANYWHERE IN THE WORLD. BUT EQUALLY IMPORTANT TO US IS THE FAST GROWING KNOWLEDGE THAT PHOTO-LETTERING, INC. IS A COMPETITIVE "TYPOGRAPHER" WITH COMPETITIVE TEXT SETTING FOR ALL OF YOUR TEXT COMPOSITION NEEDS. THIS IS NOT DUMMY COPY. IT IS MEANT TO BE READ. IT IS NOT A SUBSTITUTE FOR THE FINAL COPY WHICH WILL BE INSERTED AT A LATER DATE, BUT THE ACTUAL COPY WHICH HAS BEEN WRITTEN SPECIFICALLY FOR THIS AD. THIS AD WAS TYPESET BY PHOTO-LETTERING, INC., YOUR ONE STOP, FULL SERVICE TYPOGRAPHER. 216 EAST 45TH STREET, NEW YORK CITY, NEW YORK 10017. TELEPHONE 212-490-2345.

*Photo Lettering
Incorporated*

CLIENT'S ART, ETC. THAT FOR MANY BEEN KNOWN FOR PHOTO-EFFECTS,

Try the world's best selling wax coater...



...and join over 150,000 satisfied Daige customers who cut paste-up time and cost by 50%.

Don't let paste-ups cost you more or take longer than they should. Rubber cement is time consuming. Hand waxers are slow and leave a messy, lumpy wax coating. Today, more than ever before, you need a Daige! World wide, more artists find it's the fastest, easiest way to paste-up.

DAIGE is fully automatic.

Just turn your Daige on and you're ready for consistently foolproof waxing. Unlike other waxers, there are no dials to turn, blinking lights or adjustments to make! The Daige Speedcote features:

- automatic warm-up
- automatic wax coating control
- automatic stock thickness control
- automatic temperature control

DAIGE Guarantees smooth even coating

No stripes, hills or bumps! The Daige coating

roller is made of a special alloy which applies an even smooth micro-thin wax coating over the entire surface at a precise temperature. Every little dot and comma gets a full strength coating for ultra-tight adhesion.

DAIGE means quality!

Made in the USA, Daige has 20 years of experience providing top-notch quality, heavy duty performance and maintenance free operation. Our rigid quality control procedure assures you a lifetime of trouble-free service. That's why we're the only wax coater that can offer a full 2-year parts and labor warranty.

For more information call Toll-free 800-645-3323, (516) 621-2100 (in NY) or mail coupon today.

DAIGE Products, Inc.
212 Mineola Avenue
Roslyn Heights, NY 11577

Name _____

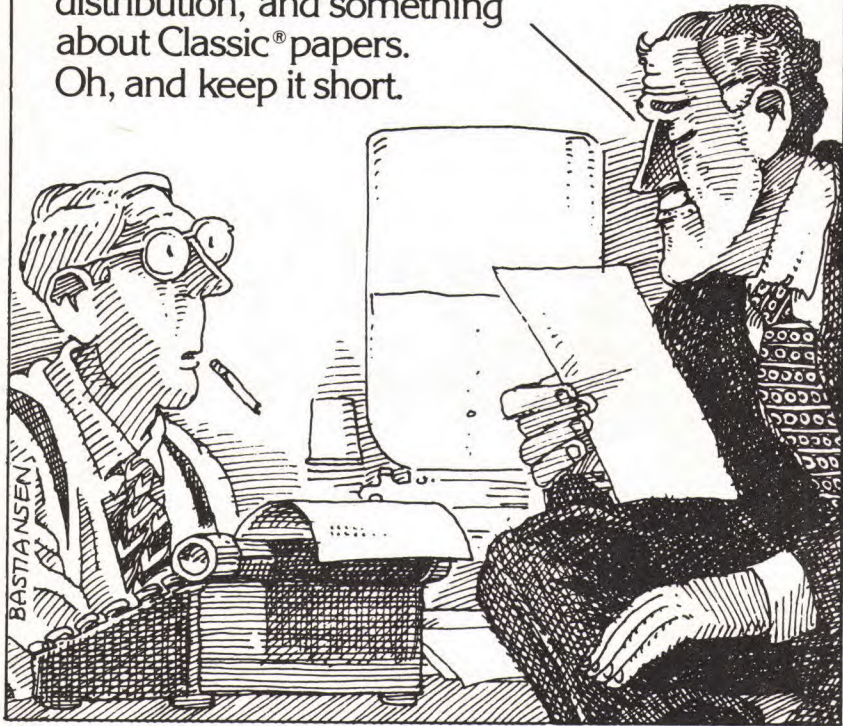
Company _____

Address _____

City _____

State _____ Zip _____

Neenah ad director called and wants you to write one about ARTONE® Cover and Text. Mention all 12 colors, the white, the deckled edge, the town of Neenah, national distribution, and something about Classic® papers. Oh, and keep it short.



Neenah Paper

ARTONE® from Neenah. What more can we say?

© 1984 K.C.C.
* Registered Trademark of Kimberly-Clark Corporation

 **Kimberly-Clark** Neenah Paper Division

COMPUTER GRAPHICS FOR DESIGN SPRING 85

WEEKEND WORKSHOPS

MARCH & APRIL
NEW YORK, HAWTHORNE, CHICAGO

SPRING WEEKEND IN NY

SEMINARS/TUTORIALS/EXHIBITS
MAY 18 & 19
GRAND HYATT NEW YORK

For more information: Pratt Center - Dept U
9 Skyline Drive
Hawthorne, NY 10532
914-592-1155

PRATT CENTER FOR COMPUTER GRAPHICS IN DESIGN

Bodytype™


It fits your body and expresses your type.

(103)
Blue on White.



Bodytype T-shirts are top-quality 50% cotton 50% polyester. Great as a gift or for yourself. Available in sizes: S, M, L, XL. **\$10.00** each.

(106)
Green on White.





(104)



(105)

(101)
Red on White.



(102)
Black on White.



ARTHOUSE

P.O. BOX 671
F. D. R. STATION
NEW YORK, NY. 10150

PLEASE SEND ORDERS TO ABOVE ADDRESS

PLEASE SEND ME:

() Sizes: _____

() Sizes: _____

Amt. Enclosed \$ _____

Charge my: Visa Mastercard

Name _____

Acct. Number _____

Exp. Date _____

Signature _____

Ship to: _____

Name _____

Address _____

City _____

State _____ Zip _____

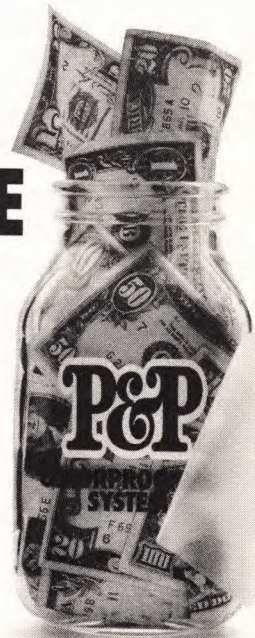
TO ORDER: Please include a postage-handling fee of \$2.50 per order and N.Y. Tax (if any). Include your names and addresses for UPS shipping. For fast delivery use MasterCard, Visa, or money order. NO C. O. D.

FOR ARTHOUSE SPECIALS WRITE TO: P.O. BOX 1413, BROOKLYN, NEW YORK 11202.

© 1984 Arthouse Co. [K]

THREE WAYS TO MAKE MONEY

with P&P
a Color Proofing System
from Europe



Visit us at the
PRINT '85
Look for the
Interprint
Color Proofing
Booth

Over the last few years, transfer techniques have brought about a silent but far-reaching revolution in the work of designers and typographers, comparable with the impact of felt-tip pens and photo-setting twenty years ago.

Like all innovations, the color proof systems available today exhibit a wide range of variation, both in the details of their application and in the quality of the results.

We put years of steady work into developing a color proofing system that enables designers and typographers to take black and white originals and rapidly produce colored version in the exact shades specified by creator or client. The colors can be transparent, opaque, fluorescent or metallic - with effects extending to mirror-finish gold and silver, airbrush color transitions and relief effects.

The European success of this system is due to the outstanding color quality, with hitherto unattainable depth, the quality of the equipment itself - with its attractive, professional design was developed and

manufactured in Switzerland - and, of course, the intrinsic simplicity and reliability of the system itself.

The simplest way of making money with our system is to use it yourself. The equipment costs little more than a photocopier and there are no royalties to pay. The technique is easy to learn, and your roughs - packaging, advertisements, complete campaigns for presentations - can look like the final printed versions, right from the start, eliminating the need to subcontract.

As a typesetter, printer or artwork studio, you can make a lot more money by providing a color proofing service to other designers, advertising agencies or publishers.

Finally, you can really make money by becoming a national distributor for our system.

If you're interested in one (or more) of these, just fill in the coupon below and send it to us - we'll get in touch right away.

Mail coupon to:
Grobena AG, Schaffhauserstr. 491, CH-8052 Zuerich, Schweiz

I would like information about your system: please send me literature, samples and price list.
Current position: _____
Current color proofing system (if any): _____

I am interested in using your color proofing system to provide a service to designers, advertising agencies and publishers: please send me further information.
Current position: _____

I am interested in becoming the distributor for your system in the following region:
Please contact me at the following address:

"I'm 'Big Shot Type'.
I've got lots of faces. Lots of service. Everything you need... heh, heh. But you'll pay through the nose or my name ain't BS Type!"



"I'm Arnold & Debel.
I also have a lot of faces...and I'll have your type on your desk tomorrow morning. But you won't end up paying \$200 for \$120 worth of type."

It's tough to make a buck...and the *Big Shot* type houses make it even tougher. They give you service...but they also give you a devil of a time with their prices. Bills that look like the national debt...and AA costs that can drive you bananas! So if you're serious about making money, you ought to try us Angels.

We have 1000 faces on computer...and 3000 on typositor. Plus complete mechanical and custom rubdown transfer departments. And we work like 'demons' round the clock—to give you early morning delivery. Every morning! Best of all, our prices for advertising quality type are absolutely heavenly—a whole lot less than those devils charge. So if your *Big Shot* type house has you between heaven and hell...call Ivan Debel at **(212) 889-3711** or **(800) 232-3312**. We promise you a divine experience!

AD
ARNOLD & DEBEL INC.
TYPOGRAPHERS
270 MADISON AVENUE
NEW YORK, N.Y. 10016
(212) 889-3711

© 1985 Ivan Debel

MAKE TYPE SPECIFICATION SIMPLE!



The RapidType Computer is hardware-based on the Sharp PC1250A Pocket Computer.

WITH THE RAPIDTYPE COMPUTER

And increase accuracy as well. The RapidType Computer is not a modified calculator, but a genuine computer that prompts you through each step of the type specification process. The RapidType Computer comes in two models to suit your particular needs. Model TS2 computes type depth, character count and type size, and includes an electronic proportion scale as well. Model TS2A3 does everything the TS2 does, and also adds a measurement converter. Both models come complete with type gauge, instruction manual and limited warranty.

Why not order a RapidType Computer today?

Send to: THE WORKS/Computer Division, P.O. Box 1023, Aurora, IL 60507



Yes, I'm ready to start avoiding the drudgery of specing type.
Please send me _____ RapidType Model TS2 @ \$120.00 each
_____ RapidType Model TS2A3 @ \$160.00 each

I am enclosing a check or money order for \$ _____ US. Illinois residents please add 6¼% tax.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Please send additional information.

Strobelettering

- Create:** photolettering, display headlines, layouts, signage, film positives, sublimation originals, logos, mascots, designer graphics...and more.
- Choose:** from 3 distinct models—starting at \$660.00...from over 3200 alphabets and graphics, including *licensed* designs from ITC and Letraset.
- Discover:** why strobe photolettering is faster, easier, and more cost effective than your present method of operation.

"uses any of your existing 2" film fonts"

Compose display type and layouts, completely in position, on a large 9½" x 19½" layout table.



Linographics

770 N. Main, Orange, CA 92668

In CA (714) 639-0511 ♦ Toll Free U.S.A. (800) 854-0273 ♦ Canada (416) 366-8868

Dick Blick's new catalog brings art & design together

Before now, we had a catalog for fine artists and another catalog for graphic designers.

This year there is just one Dick Blick catalog, a completely revised, large-format, 448-page book, one-third in 4-color. It features the finest oil paints and the newest in technical pens, tools for ceramics and weaving, as well as sign paints and airbrushes.

This catalog just may be the best you'll see all year for the art materials you need for your job — and your hobbies. It's worth more than \$2.00, but that's all we're asking.



74 years of mail-order experience!

Please send me the 1985 catalog. I'm enclosing \$2.00.

Dick Blick

Dept. UL, Box 1267
Galesburg, IL 61401

"Blick Ships Quick" from 4 locations nationwide!

Name _____
Company _____
Address _____
City _____ State _____ Zip _____ UL

Name Nom _____
 Company Firme Firma _____
 Title Fonction Beruf _____
 Street Address Rue et n° Strasse _____
 City Ville Postleitzahl und Orf _____
 Country Pays Land _____ Code Postal Zip Code _____

Quantity Unit Price Total
 Quantité Prix unitaire Total
 Anzahl Einzelpreis Gesamtpreis

ITC BOOKLETS:

ITC American Typewriter®	\$1.00
ITC Avant Garde Gothic® with Oblique	1.00
ITC Avant Garde Gothic® Condensed	1.00
ITC Barcelona™	1.00
ITC Bauhaus®	1.00
ITC Benguiat®	1.00
ITC Benguiat® Condensed	1.00
ITC Benguiat Gothic®	1.00
ITC Berkeley Oldstyle®	1.00
ITC Bookman®	1.00
ITC Caslon No. 224®	1.00
ITC Century® with Condensed	1.00
ITC Cheltenham® with Condensed	1.00
ITC Clearface®	1.00
ITC Cushing™	1.00
ITC Eras®	1.00
ITC Fenice®	1.00
ITC Franklin Gothic®	1.00
Friz Quadrata	1.00
ITC Galliard™	1.00
ITC Garamond® with Condensed	1.00
ITC Isbell®	1.00
Italia	1.00
ITC Kabel®	1.00
ITC Korinna® with Kursiv	1.00
ITC Leawood™	1.00
ITC Lubalin Graph® with Oblique	1.00
ITC Modern No. 216™	1.00
ITC New Baskerville™	1.00
ITC Newtext®	1.00
ITC Novarese®	1.00
ITC Quorum®	1.00
ITC Serif Gothic®	1.00
ITC Souvenir®	1.00
ITC Symbol™	1.00
ITC Tiffany with Italic	1.00
ITC Usherwood™	1.00
ITC Veljovic™	1.00
ITC Weidemann™	1.00
ITC Zapf Book®	1.00
ITC Zapf Chancery®	1.00
ITC Zapf Dingbats®	1.00
ITC Zapf International®	1.00

U&Ic BACK COPIES:

	Foreign	U.S. Price
U&Ic, Vol. 3, No. 4	\$2.50	\$1.50
U&Ic, Vol. 4, No. 4	4.00	1.50
U&Ic, Vol. 5, No. 4	2.50	1.50
U&Ic, Vol. 6, No. 1	2.50	1.50
U&Ic, Vol. 6, No. 3	2.50	1.50
U&Ic, Vol. 6, No. 4	2.50	1.50
U&Ic, Vol. 7, No. 2	5.00	2.50
U&Ic, Vol. 7, No. 3	2.50	1.50
U&Ic, Vol. 8, No. 3	2.50	1.50
U&Ic, Vol. 8, No. 4	2.50	1.50
U&Ic, Vol. 9, No. 1	2.50	1.50
U&Ic, Vol. 9, No. 2	2.50	1.50
U&Ic, Vol. 9, No. 4	2.50	1.50
U&Ic, Vol. 10, No. 1	2.50	1.50
U&Ic, Vol. 10, No. 2	2.50	1.50
U&Ic, Vol. 10, No. 3	2.50	1.50
U&Ic, Vol. 10, No. 4	2.50	1.50
U&Ic, Vol. 11, No. 1	2.50	1.50
U&Ic, Vol. 11, No. 2	2.50	1.50
U&Ic, Vol. 11, No. 3	2.50	1.50
U&Ic, Vol. 11, No. 4	2.50	1.50

Total Order, in U.S. funds \$ _____
 Add postage, 10¢ per booklet \$ _____
 N.Y. Residents add state sales tax \$ _____
 Remittance in **U.S. funds** enclosed \$ _____

Montant de la commande \$ _____
 Ajoutez \$.10 Américains De Timbres Par Livret \$ _____
 Paiement ci-joint (**en \$ américains**), total \$ _____

Gesamtpreis (in U.S.-Währung) \$ _____
 Zuzüglich Porto, 10¢ pro Heft \$ _____
 Belegfugte Zahlanweisung (**in U.S.-Währung**) \$ _____

**Now You can order these
ITC Type Specimen Booklets**

To obtain these handsomely designed, colorful ITC type specimen booklets, just complete this order form and mail it to us. All orders must be accompanied by a remittance. Please make checks **payable, in U.S. funds**, to ITC at: 2 Hammarckjold Plaza, New York, N.Y. 10017, USA

**En vente Ces brochures-spécimens
ITC sont livrables de stock**

Pour obtenir ces jolies brochures-spécimens ITC, il suffit de remplir ce bon de commande et de nous le retourner. Toute commande doit être accompagnée d'un avis de paiement acquitté. Prière de payer **en \$ américains** au nom de ITC: 2 Hammarckjold Plaza, New York, N.Y. 10017, USA

**Nunmehr können Sie diese
ITC-Schriftmusterhefte bestellen**

Wenn Sie diese attraktiv entworfenen, farbvollen ITC-Schriftmusterhefte erhalten möchten, füllen Sie bitte den Bestellschein aus. Alle Bestellungen müssen vorbezahlt werden. Senden Sie Ihre Zahlanweisung (**in U.S.-Währung** und zahlbar an ITC) zusammen mit dem Bestellschein an: 2 Hammarckjold Plaza, New York, N.Y. 10017, USA



Notice to typographers: for purchase of 100 or more ITC specimen booklets, contact Richard Conway for special typographer's price.

Free subscriptions to U&Ic are shipped by surface mail. If you wish to receive copies by airmail, please forward the following appropriate amount to cover airmail costs for one year in US funds, complete this form and mail to:
U&Ic Subscription Dept.
International Typeface Corporation
2 Dag Hammarskjold Plaza
New York, NY 10017, U.S.A.

Europe	\$20.00	Far East	\$24.00
South America	20.00	Canada	8.00
Africa	24.00	Mexico	10.00

I want to receive U&Ic

Note: U&Ic is published quarterly. Please allow four months before anticipating first copy.

Please Print

SURNAME _____ GIVEN NAME _____
 TITLE _____
 COMPANY _____
 DELIVERTO: _____ BUSINESS _____ HOME _____
 ADDRESS _____
 CITY _____
 STATE _____ ZIP CODE _____
 SIGNATURE _____
 DATE _____

My organization and/or I am involved in the visual communications field yes no.
 I am a student yes no.

BUSINESS CLASSIFICATION:
 (Check One Only)

- (a) _____ Printing (Commercial, Instant, etc.).
- (b) _____ Typesetting (Commercial).
- (c) _____ Advertising Agency, Art Studio, Design, Freelance.
- (d) _____ Newspaper, Magazine, Book Publishing.
- (e) _____ In-plant or corporate typesetting and other reproduction services.
- (f) _____ Education and/or Libraries.
- (g) _____ Government.
- (h) _____ Corporation Advertising, Design, Promotion.
- (i) _____ Communication and information processing.
- (j) _____ Other.

MY PRIMARY JOB FUNCTION IS:
 (Check One Only)

- (k) _____ Artist, Illustrator.
- (l) _____ Graphic Artist, Art Director, Creative Director.
- (m) _____ Display and Package Design.
- (n) _____ Pasteup Artist, Typographer, Keyboarder.
- (o) _____ Type Director, Type Buyer.
- (p) _____ Advertising Manager, Sales Promotion Manager.
- (q) _____ Production Manager, Office Manager.
- (r) _____ Printing Buyer, Purchasing Agent.
- (s) _____ Editor, Writer.
- (t) _____ Teacher, Instructor.
- (u) _____ Audio Visual.
- (v) _____ Principal Officer.
- (w) _____ Secretary, Typist, etc.
- (x) _____ Other.

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ 250 and over

Tous les abonnements a U&Ic sont expedies gratuitement par courrier ordinaire. Si vous souhaitez recevoir le votre par avion, veuillez consulter le tarif, remplir le formulaire et adresser le montant correspondant aux frais de port annuels a l'adresse suivante:
U&Ic Subscription Dept.
International Typeface Corporation
2 Dag Hammarskjold Plaza
New York, NY 10017, U.S.A.

Europe	\$20.00	Extrême	
Amerique du		Orient	\$24.00
Sud	20.00	Canada	8.00
Afrique	24.00	Mexique	10.00

J'aimerais recevoir U&Ic.

N.B.: U&Ic est une publication trimestrielle. Considérez 4 mois avant de recevoir le premier numéro.

Imprimez S'il vous Plaît

NOM _____ PRENOM _____
 FONCTION _____
 FIRME _____
 DELIVREZ A: _____ TRAVAIL _____ RESIDENCE PRIVEE _____
 ADRESSE _____
 VILLE _____ CODE POSTAL _____
 PAYS _____
 SIGNATURE _____
 DATE _____

Mon organization et/ou je fais partit de communications visuelles oui non.
 Je suis étudiant oui non.

CLASSIFICATION PAR PROFESSIONS
 (Ne cocher qu'une seule fonction)

- (a) _____ Impression (Commerciale, Instantanée, etc.).
- (b) _____ Composition (Commerciale).
- (c) _____ Agence de publicité, Studio d'art, Conception, Indépendant.
- (d) _____ Journal, Revue, Edition de livres.
- (e) _____ Composition faite sur place ou par une société et autres services de reproduction.
- (f) _____ Enseignement et/ou bibliothèques.
- (g) _____ Gouvernement.
- (h) _____ Publicité de société, Conception, Promotion.
- (i) _____ Traitement de communications et d'informations.
- (j) _____ Autres.

MON ACTIVITÉ PRINCIPALE EST:
 (Ne cocher qu'une seule fonction)

- (k) _____ Artiste, Illustrateur.
- (l) _____ Artiste graphique, Directeur artistique, Directeur de création.
- (m) _____ Conception de l'exposition et de l'emballage.
- (n) _____ Metteur en pages, Typographe, Claviste.
- (o) _____ Directeur de composition, Acquéreur de caractères d'imprimerie.
- (p) _____ Directeur de publicité, Directeur de la promotion des ventes.
- (q) _____ Directeur de production, Directeur de bureau.
- (r) _____ Acquéreur de produits d'imprimerie, Agent préposé à l'achat.
- (s) _____ Rédacteur, Auteur.
- (t) _____ Professeur, Instructeur.
- (u) _____ Audio-visuel.
- (v) _____ Agent principal.
- (w) _____ Secrétaire, Dactylographe, etc.
- (x) _____ Autres.

NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ 250 et plus

Ihre kostenlose Ausgabe von U&Ic wird mit normaler Post versandt. Falls Sie Zustellung per Luftpost wünschen, senden Sie bitte den entsprechenden Betrag zur Deckung der Luftversandkosten für ein Jahr, füllen Sie bitte diesen Coupon aus und senden ihn an:
U&Ic Subscription Dept.
International Typeface Corporation
2 Dag Hammarskjold Plaza
New York, NY 10017, U.S.A.

Europa	\$20.00	Ferner Osten	\$24.00
Südamerika	20.00	Kanada	8.00
Afrika	24.00	Mexiko	10.00

Ich möchte U&Ic beziehen.

ANMERKUNG: U&Ic wird viertel jährlich veröffentlicht. Bitte erlauben Sie 4 Monate, ehe Sie die erste Nummer erhalten.

Bitte in Druckschrift schreiben

ZUNAME _____ VORNAME _____
 BERUF _____
 FIRMA _____
 LIEFERUNG AN: _____ FIRMA _____ PRIVAT _____
 STRASSE _____
 POSTLEITZAHL UND ORT _____
 LAND _____
 UNTERSCHRIFT _____
 DATUM _____

Meine Firma und/oder ich sind auf dem Gebiet der visuellen Kommunikation tätig ja nein.
 Ich bin Student ja nein.

FIRMENKLASSIFIZIERUNG
 (Bitte eine ankreuzen)

- (a) _____ Druckerei (Akzidenzdruck, Schnelldruck, usw.).
- (b) _____ Schriftsetzerei (Werk- oder Layoutsatz).
- (c) _____ Werbeagentur, Grafikdesignatelier, Freischaffender.
- (d) _____ Zeitungs-, Zeitschriften- oder Buchverlag.
- (e) _____ Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
- (f) _____ Bildungsanstalt oder Bibliothek.
- (g) _____ Behörde.
- (h) _____ Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
- (i) _____ Kommunikation und Datenverarbeitung.
- (j) _____ Sonstiges.

MEINE HAUPTBERUFSTÄTIGKEIT:
 (Bitte eine ankreuzen)

- (k) _____ Künstler, Illustrator.
- (l) _____ Grafiker, Art-Direktor, Kreativ-Direktor.
- (m) _____ Entwurf von Verpackungen oder Auslagen.
- (n) _____ Reinzeichner, Schriftsetzer.
- (o) _____ Typograf, Type-Direktor, Einkäufer von Schriftsatz.
- (p) _____ Werbe- oder Verkaufsförderungsleiter.
- (q) _____ Produktionsleiter, Bürovorsteher.
- (r) _____ Drucksacheneinkäufer.
- (s) _____ Redakteur, Texter.
- (t) _____ Lehrer, Ausbilder.
- (u) _____ Audio-visuell.
- (v) _____ Firmeneigentümer, leitender Angestellter.
- (w) _____ Sekretärin, Stenotypistin, usw.
- (x) _____ Sonstiges.

ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

- (1) _____ 1-9
- (2) _____ 10-19
- (3) _____ 20-49
- (4) _____ 50-99
- (5) _____ 100-249
- (6) _____ über 250

The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is a growing resource for students and professionals.

February

6

The seventh annual design competition sponsored by the STA in Chicago includes 100 examples of graphic design, package design, book design, illustration and photography, selected from more than 1,800 entries submitted from throughout the United States, Canada, Europe and the Far East.

April 10-May 24

Typographic Treasures:
The Calligraphy and Type Design
of Friedrich Poppl

75 pieces are included in this retrospective exhibition of the work of German calligrapher, type designer and teacher, Friedrich Poppl. Prior to his death in 1982, Friedrich Poppl designed more than 40 text and display typefaces for the German foundry, H. Berthold AG, the organizers of this exhibition. Mr. Poppl was also a teacher at the Wiesbaden College of Applied Art for 25 years. "Typographic Treasures: The Calligraphy and Type Design of Friedrich Poppl" was originally exhibited in 1983 at H. Berthold AG in West Berlin.

Hours: 12 noon-5:00 p.m.
Open Monday-Friday (Closed
February 18)
Admission: Free

ITC Center
2 Hammarckjold Plaza
(866 Second Avenue, between
46th and 47th Streets) 3rd Floor
New York, NY 10017
For more information and group
reservations call (212) 371-0699.

STA

-March

29

100

MOVING? CHANGE OF ADDRESS:

Send this address label
(or a copy including the account number)
with your corrections to:
U&Ic Subscription Dept.
2 Hammarckjold Plaza
New York, NY 10017

Allow 8 weeks for any changes. For new subscriptions,
use subscription application included in this issue.

CONTROLLED CIRCULATION POSTAGE PAID AT FARMINGDALE, N. Y. 11735 AND NEW YORK, N. Y. 10017 USTS PUBL 073430